THE NEW YORK DRAMATIC MIRROR.

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VERNONA JARBEAU.

AT THE THEATRES.

Proctor's.—Thermidor.

Martial Huguin	J. Forbes Robertson
Charles Labussière	Frederick Bond
Marteau	T. C. Valentine
Berillon	Harry Allen
Lupin	Martin Hayden
Boilbon	Sedley Brown
Pourvoyeur	G. A. Snyder
Fabienne Lecoultreux	Essie de Wolfe
Jacqueline Berillon	Miss Wilmere
Emerance Brault	Miss Wilson
Francoise	Miss Crosby

The great play dealing with the Reign of Terror is yet to be written, for M. Sardou has not produced it in Thermidor, which we saw last night in its English dress at Proctor's. Even the skill of the first French dramatist of our time is baffled by the enormous difficulties that lie in the path of him that would seize the spirit of that fearful period and transfer it to the stage. There are some subjects too terrible to be used as a background for a drama—their surpassing horror overshadows the loves and the sufferings of the pigmy personages that are created by the author to occupy the foreground. The Terror is one of those subjects.

Thermidor departs somewhat from the lines of the Chevalier de la Maison Rouge, Paul Kauvar, and the other plays of the French Revolution with which theatre audiences are familiar. There are, to be sure, the same mixing of hearts of patriots and aristocrats, the same scenes of fright and disaster, the same arrests, prisons and executions; but these are the only dramatic materials any writer—except Balzac—has found in the crimson history of that period. Still Thermidor differs from its congeners in that the central idea is the conflict between a pure young girl's religious conceptions and the desperate and distinctly mundane efforts of her lover to save her from the guillotine even at the price of her fair name.

Thermidor takes its name from the Convention's substitute for the title of the month of July. The action of the play consumes one day. The first scene shows the bank of the Seine. Labussière, ex-actor and employé in the bureau of arrests, comes to the river to cast upon its waters the fragments of the accusations against suspects which in the goodness of his heart he uses his powers to destroy. Here he meets an old comrade, Martial, a soldier returned from the wars searching for his sweetheart, Fabienne, a *ci-devant* aristocrat, an orphan whose brother has been slain in La Vendée. He finds her in time to save her from the insults and violence of a pack of red-hearted washerwomen.

Led by the ex-actor, Martial takes her for safety to the house of a friendly woman. There he learns that she is in danger and pleads with her to marry him and flee the city that night. She confesses that she has taken religious vows, and contends that her soul belongs to God. He presses his suit, however, and she yields the point at last. Martial leaves to make arrangements for flight. In his absence Fabienne is arrested.

In the next act, which is laid in the bureau of arrest at the Tuileries, Martial, learning of Fabienne's peril, begs Labussière to substitute for the accusation against her another in order to gain time. Labussière hesitates, but finally consents. Robespierre is outlawed at this point, however, and they believe the subterfuge will be unnecessary.

The last act shows the interior of the Conciergerie. Martial and the faithful Labussière have exhausted every means to save Fabienne. At the last moment, during the reading of the roll-call of the condemned, they hit upon a *dernier ressort*—an admission by Fabienne that she is about to become a mother. The affidavit is drawn; the girl is on her way to the tumbril; her signature to the statement is demanded. She refuses to sign, preferring death to the dishonor of a name that has been pledged to the church. She walks bravely to the waiting cart. Martial throws himself upon the guards, and is shot.

The play has serious faults. The early scenes are filled with narratives. Speeches of interminable length abound. Much is said about the state of political affairs, but little is done to indicate the perturbed condition of the people. The auditor is not made to feel the fearful influence that plunged the nation into that saturnalia of legal crime. In other words, the drama is verbose and—up to the third act—lacking in action.

The third act—which is the most interesting of all—is afflicted with a palpable anti-climax. The heroine is unsympathetic, as is any woman who prefers her religion to an honest love. Unless her fate is irrevocable, how can she enlist our hearts? Not surely by the girlish fervor with which she rejoins her convent preceptors at the close of Act Two. Similarly, the conflict in Labussière's mind over the substitution of another's accusation is weakened by the fact that it signifies no more than a question of legal precedence.

The care and the craft that Sardou usually exhibits are noticeable in this work. But those qualities do not excite enthusiasm. Last night the large, representative audience present received the play coldly, and yawned over the deserts of dialogue before referred to.

One reason why their interest lagged was the fact that the strongest part in the play is a subsidiary character in the plot. Martial and Fabienne are the central characters in the story, yet Labussière has all the "fat." Bad judgment, Monsieur Sardou!

Miss D. Wolfe's appearance as Fabienne was anticipated with scarcely less curiosity than the production of the play itself. She was self-possessed, and gave evidence of thorough coaching. But her voice is sharp in quality, her bearing amateurish, and her histrionic resources decidedly limited. She acted the part respectably, but not so well as it could have been acted by a score or more of comparatively unknown juvenile women that we might name. It was not a positively bad performance—it was simply weak and colorless.

Forbes-Robertson was a manly and earnest Martial, but he was nervous and frequently "stuck" in his lines.

The hit of the night was scored by Frederick Bond as Labussière. He had the most effective opportunities and, although he is not a Coquelin by any means, he grasped them with a firm hand, and made every point tell.

The rest of the thirty-six speaking parts are mere bits, none meriting special mention. They were in generally competent hands. The scenery was excellent, and the details of the production complete.

We do not think that plucky Manager Charles Frohman has secured a gold mine in Thermidor.

Casino.—The Tyrolean.

Comic opera in two acts. Music by Carl Zeller. English libretto translated and adapted by Hoffman and West. Produced Oct. 3.

Adam	Marie Tempest
Christel	Annie Myers
Princess Marie	Anna Maxtell
Countess Adelaide	Jennie Reifferth
Countess Minnie	Carrie Boelen
Bertie	Eva Johns
Toni	Madge Yorke
Sepp	Bertie Florence
Guinea	Drew Donaldson
Baron Weps	Fred. Solomon
Count Stanislaus	Richie Ling
Bailiff	Henry Leoni
Worm	Harry MacDonough
Tipple	Jefferson de Angelis

Cavalleria Rusticana.

Melodrama in one act. Music by Pietro Mascagni. Produced Oct. 5.

Santuzza	Laura Bellini
Lucia	Helene Von Doenhoff
Lola	Grace Golden
Turridu	Charles Bassett
Alfio	William Pruette

A trifle light as air is The Tyrolean. Its plot concerns the reciprocal love of a bird-dealer named Adam and a postmistress named Christel, who live on the peaks of the Tyrolean mountains.

Adam flirts with a princess in disguise, and Christel is caught by the chorus in a compromising locality, a summer-house, with the princess' husband.

That makes a finale.

The second and last act is at the palace of the Prince. There is clowning by a pair of bumptious and stammering professors; Adam arrives on the scene, is put through an examination, is appointed Inspector of the Royal Menagerie, and then, after some billing and cooing, Adam and Christel stop quarrelling, and the curtain falls on smiles.

The Tyrolean is a conspicuous and successful example of the Viennese school of light opera. Slight themes are elaborated and perfected with a degree of *finesse* that is charming. Carl Zeller has composed a remarkably fine score.

There is not an arid tune in the comic opera, on the contrary, the music is continually vivacious, generally original. While never jingling, it will undoubtedly be hummed by the public.

The orchestration is excellent. The tuba, the oboe and the tympani for once had a chance to blend harmoniously with their more important relations, the violin and the horn.

A slow waltz song, with a tyrolean flavor, sung by Marie Tempest to an accompaniment in which the zither was audible, set even the jaded critics on the aisles to clapping. It has a swing and a melody that should not be ashamed to compare itself to the "Beautiful Blue Danube."

The final curtain descended on it. Vigorous applause and numerous huzzas raised the curtain three times and called Miss Tempest before it twice. She made a noteworthy success, for she used her pure and well-trained voice dexterously; her acting was piquante and intelligent, and she was personally fascinating.

Annie Meyers as Christel sang and acted with her usual whole-souledness. She and the part suit each other.

Anna Maxtell was the Princess. She is physically attractive, but her deportment and speech were so awkward as to cause mirth.

We believe that Richie Ling, the tenor, was imported for the occasion. We failed to see why he should have been imported.

Fred. Solomon did not overstep the bounds as a leering baron, and Jefferson de Angelis and Harry Macdonough tried to be as funny as possible as the professors.

Those who want to see a circus will not like The Tyrolean. Those who want to hear tuneful and graceful music set to dainty scenery and stage pictures will fall in love with it.

The Casino production of Cavalleria Rusticana was discounted, in point of novelty, at least, by the race to anticipate Manager Hammerstein which led to the public invitation performance, termed a dress rehearsal, given last Thursday afternoon.

Mascagni's superb work is splendidly staged. The scenery is elaborate, and so, too, are the costumes. The chorus is large and well disciplined, and the orchestra, under Director Kerker, shows an unexpected aptitude for high-class work.

The Santuzza of Miss Bellini is a fine personation, musically and dramatically. She sings with the grace and brilliance of a grand opera singer, and her acting is marked by picturesqueness and power. Her interpretation produced a deep impression on the house, and the enthusiastic applause with which it was received indicated the pleasure her artistic efforts afforded. Miss Bellini presents a picture of commanding beauty in her peasant costume.

Miss Golden sang Lola's music charmingly. Miss Von Doenhoff was not particularly well suited in the role of the mother, Lucia.

Mr. Bassett's Tirridu was a colorless performance both vocally and histrionically, while Mr. Pruette's Alfio left much to be desired.

It is to be hoped that Mr. Aronson's success with Cavalleria Rusticana will lead to a higher plane of entertainment in future at his popular theatre.

Hammerstein's.—The Volunteer.

Military drama, in four acts and a vista, by George T. Ulmer. Produced Oct. 5.

Jack Chadburn	Gustavus Levick
Guy Keding	Clarence Handyside
Ike Kraal	Stephen Maley
Joe Jennings	George T. Ulmer
Margery Forrest	Adele Belgarde
Pansy Chadburn	Cora Van Tassel
Lucy Myrtle	Kate Mayhew

One would think that we ought by this time to have had a sufficiency of the military drama, and that the playwright would now see fit to lead us out of the realms of stern-visaged war into new fields and pastures green, but our term of probation does not seem to have yet expired.

The Volunteer is described as a military drama in four acts and a vista by George T. Ulmer.

It tells the story of two step-brothers who enlist respectively in the Union and Confederate armies, and the betrayal, by one of them, of a girl, his step-brother's sweetheart.

The plot is complicated and improbable, and the language bombastic and exaggerated. Many of the scenes and passages are decidedly reminiscent of Held by the Enemy and Shenandoah.

The cast with but a few exceptions was bad. George T. Ulmer's interpretation of Joe Jennings was monotonous and mechanical. Both his voice and figure are against him.

Gustavus Levick as Jack Chadburn, was Gustavus Levick. His reading is always excellent, and his mannerisms aggressive and disagreeably theatrical.

The Margery Forrest of Adele Belgarde lacked in force and incisiveness. Her work, however, in the less trying passages was graceful and womanly.

Both Cora Van Tassel as Pansy Chadburn and Jennie Sedgwick as Mother Cackle, erred rather through commission than omission. The former's costumes were striking and at times rather startling.

New York.—Tuxedo.

Musical farce in two acts, by Edward Marble. Produced Oct. 5.

Sidney Vincent	Raymon Moore
Gregory Gabble	Ed Marble
Jackson Park	Eugene O'Rourke
Lord Chelmondley Charingcross	John A. Coleman
Red Mother	Hughey Dougherty
Plunkett T. Plunkett	A. Edgar Foreman
Mildred	Irene Murphy
Mrs. Gregory Gabble, No. 2	Agnes Hallock
Thisbee Eurydice Pemberton	Ida Fitzhugh
Sadie Newett	Blanche Hayden
Fannie	Mamie Gilroy
George Thatcher	By Himself

Tuxedo has come to New York heralded by a record of great success on the road. Whether the piece will prove as pleasing to New York theatregoers remains to be seen. The blending of a favorite minstrel organization with a farce-comedy company was an experiment which Mr. Thatcher wished to try. It is to be hoped the result will not be disappointing.

Tuxedo, as the programme explains, is plotless and totally innocent of anything pertaining to literature. It is simply a vehicle for the exhibition of various kinds of variety talent, and the delivery of an abundance of gags more or less humorous.

There is a clever telephone sketch between Hughey Dougherty, as President Harrison, and George Thatcher, as Grover Cleveland. The political allusions were witty and were keenly appreciated by the audience.

In addition to the usual enthusiasm which greets the Thatcher Minstrels everywhere they go, John A. Coleman made a hit in a succession of song-and-dance acts. Mamie Gilroy was likewise successful in a skirt dance. Most of the songs were encored, and the audience appeared to like the performance.

Jacobs'.—Pulse of New York.

Melodrama in four acts, by Howard P. Taylor. Produced Oct. 5.

Polly Martin	Gracie Emmett
Edward Dennison	George B. Bates
Philip Holt	Leslie Miller
Sammy Snapper	Steve Corey
Florence Dennison	May Hosmer
Mother Shevotskie	Millie Verna
Mrs. Haggerty	Irene Laurence

At Jacobs' on Monday night Howard P. Taylor's new melodrama entitled The Pulse of New York, attracted an audience that not only was seen but heard.

The play, although bearing a name similar to one seen here several years ago, is nevertheless an entirely new production, save in the name. It is evident that the author's intention was to write a play calculated to please that portion of the theatregoing public known as the gallery gods. In this he has succeeded eminently, as the gallery gods testified.

There are villains who plot darkly and without regard to consequences; there are nice, lovable people, who can't avert danger; there are hairbreadth escapes, as, for instance, by hanging to the trestle work of an "L" road while the train thunders overhead; there is an Irish soubrette, by Gracie Emmett, with versatility and dash, who assumes various disguises, and brings matters to a happy end.

The play is well acted in the main, and the scenery called forth applause because of its realism.

Lenox.—Cavalleria Rusticana.

Santuzza	Georgine Von Januschowsky
Lola	Louise Pemberton-Hincks
Turridu	Payne Clarke
Alfio	Hermann Gerold
Lucia	Jenny Bohner

Mr. Hammerstein's production of Mascagni's famous opera is strong in the orchestra, the chorus and the tenor. In other respects it is inferior to Mr. Aronson's representation.

The Lenox Lyceum is a vile place for an operatic performance. The acoustic properties of the hall are wretched, and the stage equipment primitive in the extreme. Nevertheless, the performance has drawn excellent houses since last Thursday evening.

Mr. Nuendorff's conducting is enjoyable. The prelude and intermezzo are finely rendered by his excellent body of musicians.

Mr. Clarke sings the preliminary "bacarolle" with rare taste and expression, and he acts Turridu with dramatic force.

Von Januschowsky is monotonously vociferous. The German vocal method is utterly unsuited to Italian music—and Mascagni's music is Italian to the core. Von Januschowsky's Santuzza is ear-splitting, and totally devoid of tenderness or feeling.

The Lola, Alfio and Lucia are all bad.

Why this opera should be sung in English we cannot imagine. The original tongue is wedded to the music indissolubly. The attempt to divorce them is painful. The word-twistings as the English version present must be heard to be appreciated.

People's.—The Patrol.

Melodrama, in five acts, by Scott Marble. Produced Oct. 5.

Captain Hardy	Charles Chappelle
Enos Bond	J. W. Marble
John Braden	Arthur Sprague
Artful Joe	Herbert W. Jones
Splutters	Eddie Giguere
Detective Cass	George Decker
Lillian Barker	Alice Fischer
Laura Joyce	Virginia Nelson
Winifred	Blanche Seymour
Mattie	Blanche Boyer

Realism scores another point. The Patrol is full of it.

The plot deals with the murder of Millionaire Snell, of Chicago, otherwise known as Enos Bond. This affords ample scope for some lurid situations, but as melodramas go The Patrol is a fairly good specimen of its kind.

Charles Chappelle as Captain Hardy gave a manly impersonation of the leading part. J. W. Marble as the old millionaire, Enos Bond, and Herbert W. Jones as Artful Joe, were exceptionally good. Arthur Sprague was good as the villainous nephew. A strong and pathetic portrayal of the heroine was given by Virginia Nelson. Alice Fischer looked handsome as the adventuress, Lillian Barker, and acted the part with vigor. Blanche Seymour also made a hit.

The scenic and mechanical effects are all new and effective. Next week, Cora Tanner in Will She Divorce Him?

Broadway.—The Merry Monarch.

If Francis Wilson had any doubts as to his popularity, they must have been set forever at rest on Monday night, when he returned with The Merry Monarch to the Broadway Theatre. In spite of rival productions, the house was jammed with as warmly enthusiastic an audience as has been seen in the city in many a day.

The Merry Monarch is too well known to need comment. It is sufficient to say that the piece has lost none of its amusing qualities, and that for some time to come it will serve to please large audiences.

All of the old favorites are still in the company. Laura Moore, grown thin almost beyond recognition, was in excellent voice. There is a marked improvement in this young woman. Her lower notes are richer and fuller than on her last appearance here, and she is actually learning to act.

Marie Jansen is the same *chic* young woman that she has always been, and, we trust, ever will be. She sang and acted with charming grace. We cannot say that she has improved. There was no room for improvement.

At the end of the first act Wilson was called on for a speech. He made one, that was amusing and original. His comedy work is improving every day. He is learning to get his points without effort.

The work of the chorus was wretched. It is a pity that Mr. Wilson cannot get fresh voices as well as faces. His chorus is a joy to the eye but a torture to the ear.

There can be no doubt, however, about Monday night's performance. It was a success from the overture to the finale, and from present indications there will be no immediate need of a successor to The Merry Monarch.

Windsor.—The Millionaire.

The Millionaire, with Daniel Sully in the leading part, attracted a large audience to the Windsor on Monday night. There have been no changes in the cast since it was at the Grand Opera House several weeks ago, and the performance went off smoothly. Mr. Sully was loudly applauded.

At Other Houses.

The Dancing Girl continues to draw crowded houses at the Lyceum. The play is an unmistakable hit. It is an interesting drama, unique in subject, strong in treatment, and the public enjoy the performance and Mr. Frohman's complete setting. The palm for original and clever acting in this production belongs to Morton Selten, who has made a pronounced artistic success as the Honorable Reginald Slingsby.

Mavourneen, at the Fourteenth Street Theatre, is also a decided hit. The play is excellent, the mounting superb, and Mr. Scanlan and his coadjutors give a well-nigh perfect representation. The star's new songs are tickling the public's fancy. Already "Plain Molly, O," is attracting the whistlers' attention.

Last night The Lilliputians gave the final performance of The Pupil in Magic at the Thalia. To-night (Tuesday) the wonderful midgets will be seen in a new spectacular comedy called The Dwarf's Wedding.

Some improvements have been made in the dramatic construction of The Cadi, but the public likes it for its characteristic humor—not its artistic merits, wherefore the changes do not much matter. Mr. Seabrooke is capital in the name-part, and his funniments have been enjoyed by good-sized gatherings at the Union Square.

Reilly and the 400 continues to draw laughing multitudes to Harrigan's. Meantime preparations for the new local play are progressing.

This is the last week of Mr. Mansfield's long engagement at the Garden, and he is devoting it to a rapid alternation of all the plays in his repertoire. Next week the Jefferson-Florence combination will present The Rivals, following that bill the second

and last week of their stay with The Heir-at-Law.

"Gurgly, urgly Jane," as the farce-comedy at the Madison Square is now advertised, will reach its 100th performance on the 29th inst. The business is said to have improved lately, and there is a possibility that Jane's tenure may be extended.

Manager Magnus having secured an extension of time for Marie Wainwright's engagement at Palmer's Theatre, Amy Robsart will be continued there until Oct 24. The success of this production, both artistic and pecuniary, has been notable, and it furnishes another significant proof of the hunger of the public for good plays, well acted. Alabama will follow Miss Wainwright

Roland Reed's engagement at the Star will close on Saturday night. It has been prosperous. Mr. and Mrs. Kendal will appear there on Monday in Tom Taylor's Still Waters Run Deep.

Niobe is a drawing card at the Bijou. The success of its pure comedy is still another sign of the theatregoer's desire for better things than he has been content with heretofore.

Robin Hood is a veritable "go" at the Standard—which shows that a strong and interesting performance will even overcome the disadvantages of a theatre that is regarded in the light of a "morgue" by the profession. Mr. Hoff alternates the title-role with Mr. Karl. He has a well-trained tenor voice; he acts with grace and spirit, and he looks the handsome outlaw to the life. The Bostonians deserve great credit for their pluck in boarding the metropolitan lion and clipping his claws. They rent the Standard—a sad commentary on the purblindess of our managers!

The Solicitor may still be seen at Herrmann's, where there is an evident intention to keep it on the bills for some time to come.

William Gillette's farcical comedy, All the Comforts of Home, abounding in comic predicaments and rattling dialogue, was acted by one of Charles Frohman's companies in an acceptable manner on Monday, at the Grand Opera House. It will continue there throughout the week.

The patrons of Tony Pastor's have the Nelson family of acrobats, Al Wilson, the German character comedian, Clark and Williams, as the colored nurses, Lillie Western, and other clever specialty performers, to amuse them this week.

Dan Sully opened for a week at the Windsor in The Millionaire. The play is not flawless, but it is well suited to bring out Mr. Sully's earnest style of acting.

Doris' Museum is a strong attraction this week for lovers of the curious and the abnormal. Mlle Gessler, the three headed songstress, is a genuine marvel. Crowds flock to see her every day. Another feature of the exhibition is the boxing match between the skeleton and the fat man.

At Koster and Bial's Mlle Fougère continues to draw. This week she introduces an effective song and dance. Frank Bush is an inimitable feature at Koster and Bial's. People never tire of his witty savings.

MORE ABOUT THE FAIR.

The Actors' Fund fair is enlisting the enthusiastic approval of the profession. Words of encouragement and promises of active cooperation continue to come in.

President Palmer has called a meeting of managers for to-day (Tuesday) to receive the report of the Fair Committee and its recommendations as to the most available and auspicious date on which to open the fair. It is probable that the first week in May will be chosen. That week is open at the Madison Square Amphitheatre.

Mr. A. B. De Freece has seen President Harrison at Washington and secured a promise from him that he will be present at the affair if his official duties will permit.

"Aunt Louisa" Eldridge, who has had more experience than anybody else in presiding at flower-stands, etc., for benefits, sends her views on the subject of the fair in the following communication:

I am decidedly in favor of the Actors' Fund, and I believe it will be a gigantic success. The public is always interested in everything theatrical, and as this will be the first actors' fair ever given in America, it will attract universal attention.

The booths should certainly be presided over by actresses, as it is well known that the outside public have a great desire to see them off the stage and to enjoy a pleasant little chat with their special favorites. Ladies in society are very fond of talking to actresses. I have had considerable experience with the public during the past seven years. I have been called upon many times to preside at flower stands for charitable benefits, always assisted by several pretty and bright young actresses. I find the ladies take as much interest in them as do the men.

And let me say right here, that in all my experience, I have never known of a single case wherein a man has said an insulting word to any of the young ladies. Actresses are quite capable of defending themselves against insult, so let us have as many bright actresses as we can get together in May to preside at the fair, and if it is thought advisable to have ladies outside the profession to join us, let each actress invite a friend or two to assist her. Or, if the managers like they can invite the society ladies themselves. In Europe, society ladies and actresses sometimes sell at the same fair, generally given for the benefit of the poor. But this fair will be distinctly theatrical, and therefore the theatrical profession will be expected to do most of the work, although, as Mrs. Barrymore says, we do not get up early in the morning. Then, too, many are engaged at matinees and till late at night. There is where the society ladies could be on hand to assist.

We could use actors also. They could take tickets, or act as ushers, directing the public to any particular place they may wish to reach quickly, etc. There will be plenty of work for men to do. They can even have an actors' booth if they wish it. I know several real pretty young men who would be delighted to attend a booth where fancy articles are to be sold, so in heaven's name give them a chance!

If the public choose to pay their money to see the ladies of the profession, what does it matter. They must pay their entrance to the exhibition first, and then look as much as they please afterward if they will only buy. That is the main thing, after all. We want to raise money to help the Actors' Fund. I am on the hospital committee of the Fund and I see a great deal of the suffering and poverty among our people that is unknown to the profession generally. Let us write in the name of Charity and make a great effort to double the capital of the Actors' Fund. I believe the fair, if properly conducted, will easily yield a profit of $75,000. It is worth trying for and I for one am willing to help in any capacity. So come on, &c.

Mr. A. B. de Freece is the right man in the right place, and he will win his glory when he is at the head of a big fair. It is rather early yet to say what can or what cannot be done, but different projects will suggest themselves from time to time. Let us try to invent new ideas. Professionals are considered very clever; they must think up something startling. We don't expect to have a fair oftener than once in ten years, so we don't intend to let this one be a failure.

One and all must put their shoulders to the wheel and work, work, work, remembering all the while that it is for the poor and suffering. We all hope it may never be our lot to be compelled to ask for help, but, at the same time, let this thought cheer us all, should we, through sickness or poverty, be brought to such a pass, that we did what little we could to help along the fair, and that the money therefrom will be given cheerfully.

AUNT LOUISA.

Mrs. Eldridge's opinions and suggestions are valuable as coming from an expert, and they will be read and digested.

Alice Fischer is the chairman of the Executive Committee of the Twelfth Night Club, that successful and charming association of fair young actresses and artists. Speaking for the Club, Miss Fischer gave utterance to the following words in connection with the grand bazaar yesterday:

"I think the idea gorgeous! It would be much better for the Actors' Fund to have one big benefit like that than so many lesser ones throughout the season. As to the Club taking part, I should like to know how it could succeed without us? I see no objectionable feature in actresses presiding in the booths. The Twelfth Night Club heartily endorses the plan, and will do its best to outrival Mr. Palmer's booth."

It is significant that, with one or two isolated exceptions, all the women of the profession are endorsing the idea.

Emma Field writes: "All success to the Actors' Fund Fair! The idea is novel, original, and the object most worthy. How would a kirmess be as a feature? The stage has many a graceful dancer, and a kirmess thus organized could be made superior to any yet held. I shall be most happy to do my share."

Marshall P. Wilder says: "I am ready to take off my coat and go to work in the matter. I would suggest that the comedians have a booth to themselves, and sell nothing but funny things."

Hattie E. Schell, of the Men and Women company, writes from Des Moines, Ia.: "If in any way I can aid the proposed Actors' Fund Fair, kindly command me. I do not see why we should be on exhibition while attending the booths any more than before the footlights."

A Southern woman sends the following letter on the subject:

GREENVILLE, Miss., Oct. 2, 1892.

I have just finished reading your interviews with various members of the dramatic profession in regard to a fair to the Actors' Fund. I am not an actress, but I have several dear friends on the stage, and am deeply interested in everything to help the stage folks. I am writing this because I am not an actress.

I see that Mr. Dixey and some others look at the idea of getting up the fair in quite a wrong light. Being one of the "public," I say that Mr. Reed is right. The public owe the actors a great deal, and would, I think, be only too glad to patronize so worthy an enterprise. Nor do I think that it would be what Mr. Dixey says, "an exhibition of the women of the stage to attract the vulgar public."

We all know that our actresses are worthy of respect, a source of pride to our nation, and they are esteemed by the public as such. If such an idea as Mr. Dixey fears, does exist, then I look upon the fair as a blessed chance for our actresses to show the public that they are just like other women, and are as modest and proud as those of their sex who are social queens, and true to all womanly virtues. I am sure that the worthiness of the enterprise and not the presence of the actresses would attract a magnificent patronage.

Certainly a grander motive was never thought of, and I am sure that like myself the public will, one and all, feel interested from the purest motives.

Don't let the subject be forgotten, dear MIRROR, for it should receive all the prominence and discussion possible. IDA WARD.

We shall be glad to give space in future issues to all the suggestions, opinions and promises of aid that the profession choose to contribute.

"During my eight years' theatrical experience THE MIRROR is the only dramatic paper I have found to be absolutely reliable for advertising purposes. It is a noble chronicle of the profession it represents." FRANCESCA REDDING.

OSWEGO, N. Y., Oct. 1.

COTTRELLY WANTS A MANAGER.

Madame Mathilde Cottrelly, looking younger than ever, came to town one day last week from her country place at New Rochelle.

"Last Spring," said the gifted comedienne, "I played a few special starring engagements with German companies out West. A paragraph in one of the New York papers at that time said, 'Madame Cottrelly is playing in German.' Some careless out-of-town journalist got hold of it and reprinted the item, with some additions of his own, adding a y to the word German. It was widely copied and the result has been that managers thought I had deserted the American stage and located in Germany again. That was funny at first, but now it is a serious matter and I wish you would tell your readers that I am still here and expect to remain here.

"I had an offer to go to Russia and appear at St. Petersburg next Spring, but after mature consideration I declined it. Russia is not the pleasantest place in the world in Spring and Summer, and the engagement was not for a long enough period to make it an object.

"I have standing offers to appear in German, but I prefer to stick to the theatres where English is spoken. I am not eager to return to comic opera. What I wish is an engagement in musical comedy. You know I can sing, act, mimic, and make myself generally useful in every department of a comedy production. I have a number of clever pieces suited to the public taste, but what I want now is a manager. I am tired of rusticating."

Madame Cottrelly is a perambulating gold mine for any far-seeing manager. Her versatility is remarkable, and her comic resources inexhaustible.

GOSSIP OF THE TOWN.

THE new play which Milton Nobles has written and which he will produce this week in Worcester, Mass., is one, from all accounts, in which the peculiar gifts of this versatile actor will be shown to the best advantage. THE MIRROR has already told the story of A Son of Thespis. But it may be added that it is a purely original American play, in which there is blended an abundance of comedy, sentimental humor and pathos, and above all, human nature. Mr. Nobles expects great things of it. It will be splendidly staged and an excellent company will support the star. The work of Milton Nobles in former plays is a guarantee of what he will be able to do in A Son of Thespis. We present his picture above this paragraph in the character of William Goodall, "the paltry day tragedian."

JOHN J. COLLINS, manager of Money Mad, was in the city last week. He reports excellent business.

EDWARD DELILLE, writing from London, has an interesting article on Beerbohm Tree in the last *Home Journal*.

LIZZIE EVANS is mapping out her tour in Martha Morton's new comedy, Prue.

SELMA RAWLSTON is proving to be one of the attractive features of The Hustler company, which is touring on the Pacific coast.

IT was advertised that an entirely new version of The Cadi was to be given last night. As the rehearsal for the change was not called until 6.30 last night, the changes can not have been important.

MAUD GREENWALD has returned from Europe, and has joined the All the Comforts of Home company at the Grand Opera House. She will soon become a member of Charles Frohman's stock company.

CARRIE SWEENEY, the prima donna, has just recovered from a short illness. She will be seen soon in a New York production.

SHIRLEY WALKER, formerly with Annie Pixley, is doing excellent work as business manager of Men and Women.

MAUDE E. KENYON, a society woman, left Chicago on Sunday night to join Aronson's Casino Opera company in Indigo, at Montreal.

AL. HAYMAN is in St. Louis with the Alabama company. He will return to town to-morrow.

IT is doubtful if Neil Agnah will go on tour this season. The opening has been postponed many times.

BINGHAMTON, N. Y., is soon to boast of a fine new opera house. Charles M. Stone, an enterprising citizen of that booming town, will erect a handsome building, beginning immediately. Messrs. Clarke and Delevan will be the lessees for ten years.

THE seats for the first night of The Tyrolean and Cavalleria Rusticana at the Casino were sold at auction on Friday. The sum realized was $2,600.

THE Miles Faith company is reported to have disbanded at Meadville, Pa., last week. Cause: bad business. Two members of the company are ill at Elmira. The others have returned to this city.

CHARLES THOMAS of Hoyt and Thomas, to a MIRROR reporter: "I have made no arrangements yet as to the duration of the run of Jane at the Madison Square. I want to wait two weeks to see how the weather affects Jane."

RUTH NELSON is playing the soubrette part with the Fairies' Well.

GRACE ESTHER DREW, the pretty daughter of Manager John W. Drew, of Rich and Harris' Boys and Girls company, has signed with Ffolliott Paget for leading business in the tour of The Last Word.

CORINNE has been making a series of hits on the road with her Carmen Up to Date. Bernard Dyllyn and W. S. Daboll have been instrumental in strengthening the company.

VELLA PETERS is reported to have made a hit with her eccentric dances in Muggs' Landing.

FRANK KENDRICK engaged with The Vendetta for the season, "jumped" that company at a few hours' notice at Cohoes, N. Y., to join Frederick Paulding. J. R. Smith has joined the Vendetta.

THE Evans and Hoey Parlor Match company is reported to be doing a large business in the West.

DOWN THE STORE closed under Millikin's management at Watertown, Wis., but it has been reorganized at Chicago under new management, and with a new cast of competent people.

W. A. BRADY and Grover Cleveland have both been made parents. Fathers and infants doing well.

WHILE playing at the Grand in Canton, O., Major Hamilton, business manager of the Baldwin-Melville company, was presented with a gold-headed cane and other gifts from the different members of the company, including Mr. and Mrs. Baldwin. The occasion was Mr. Hamilton's twenty-ninth birthday.

THE suit for $500 damages, brought by Marie Atcheson in Minneapolis last April against Manager Harry Williams, of the Katie Emmett company, was withdrawn by Miss Atcheson's attorney on Sept. 25, she paying the cost of the action. It will be remembered that Miss Atcheson claimed that she had been discharged from Manager Williams' employ without cause.

THE Shenandoah company is said to be doing a larger business now, even in face of the bad weather, than last season. It played to $8,000 its first week at Sinn's Brooklyn Theatre. It has had a return week booked by T. Henry French at the Grand Opera House, beginning on Nov. 17.

THE reorganized Edgar Selden Will o' the Wisp company opened last night.

A BY no means small number of companies are tottering.

IDA K. HYDE will lecture on "Expression" at the Brooklyn Y. M. C. A. on Oct. 12.

THE complete list of A Royal Pass company is as follows: George C. Staley, Charles J. Edwards, George T. Meech, F. H. Hilderbrand, J. C. Hoffman, E. S. Williams, S. E. Brady, Miss Blair, Louise Halbee, Louise Haven, Little Clair, Frank Logan, representative; Henry Doel Parker, manager and T. J. Staley, proprietor.

LIONEL BLAND, who was discharged from The Cadi company, has sued Stuart Robson for thirty weeks' salary.

FRANCIS RITTER, the musical director, has left the Marie Greenwood Opera company.

ELAINE ELLISON, the understudy, has been replacing Mrs. Paul Arthur for a week in Jane.

JESSE VILLARS has joined W. W. Tillotson's Opera company, which will open on the 19th in A Night in Venice.

RAMIE AUSTEN. At liberty. 309 W. 14th Street.

CHARLES THOMAS and ditto Frohman are arranging to postpone still further in November the time at Hoyt's Madison Square, in order to continue longer the run of Jane. The extra Jane company will open in the East on Nov. 15.

WE often hear of Americans stealing from the English and the French, but it is something new to hear an American author accusing an English author of stealing from an American author. Such is the case, however, in the case of John G. Wilson, who maintains, and with plenty of reason, that Miss Hawthorne's new play, A Royal Divorce, supposed to be written by W. G. Wills, is in reality his own play. Perhaps Mr. Wills will condescend to tell what he knows about the matter.

THE Leopolds have canceled their contract with Rich and Harris, and will be seen no more in Boys and Girls. They will return to Europe this week. The first act of Boys and Girls is to be entirely rewritten, and many new features are to be added. George F. Marion and Otis Harlan are new engagements. Several other high-class specialty performers are being negotiated for.

ROBERT A. CAMPBELL has his headquarters at 1141 Broadway. He left for Philadelphia on Saturday night to begin preparations for the production of Bulls and Bears, by the late Bartley Campbell. Harry Eytinge, of E. H. Sothern's company, has been engaged to play the part of Gregory Grayson.

Doré Davidson. At liberty. 309 W. 14th Street.

JOHN P. SHOCUM writes that the business of J. C. Duff's Opera company is excellent. The company is still in Chicago. Next Monday it will sing at Indianapolis for three nights, and the rest of the week at Columbus. Then it will open a new theatre in St. Louis.

THE old Queen's Hall, Montreal, has been transformed into a beautiful theatre by Messrs. Sparrow and Jacobs, the lessees. It was opened last week with The Little Tycoon as the attraction.

THE *Morning Journal's* ninth free concert for the people took place last Saturday evening in Castle Garden, and met with its usual success. It was Steinway night, the entertainment being provided by Steinway and Sons. The music was greatly appreciated by the large crowd present.

ANNA COWELL, of The Merchant company, writes: "During all my theatrical experience I have seen nothing to compare in completeness with the new Alvin Theatre, at Pittsburg, where we are now playing to very fine business. The owner of this magnificent temple, C. L. Davis, has not devoted all his attention to the beauty, comfort, and safety of the audience, but has graciously remembered 'the poor player, who struts and frets his hour upon the stage.' The dressing-rooms are models of elegance and comfort. No damp cells under the stage, reserved as dressing-rooms for delicate women! The green room (a term almost obsolete in modern theatres) Mr. Davis has revived in all its ancient glory and attributes—a step in the right direction, which we sincerely hope will be followed for the benefit and credit of the entire profession."

GEORGE W. LARSEN'S new comedy-drama, Crandall's Corners, is reported to have opened successfully at Mt. Vernon last week.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.
EDITOR AND SOLE PROPRIETOR.

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****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—Nadji, 8:15 P. M.
BROADWAY THEATRE—The Merry Monarch, 8 P. M.
CASINO—Cavalleria Rusticana, 8:15 P. M.
FOURTEENTH ST. THEATRE—Madonnes, 8 P. M.
GARDEN THEATRE—Richard Mansfield, 8:30 P. M.
GRAND OPERA HOUSE—All the Comforts of Home, 8 P. M.
HERRMANN'S THEATRE—The Solicitor, 8:30 P. M.
HARRIGAN'S THEATRE—Reilly and the 400, 8 P. M.
JACOBS' THEATRE—The Fatal Card of New York, 8 P. M.
KOSTER AND BIAL'S—Variety and Burlesque.
LYCEUM THEATRE—The Dancing Girl, 8:15 P. M.
MADISON SQUARE THEATRE—Jane, 8:30 P. M.
PARK THEATRE—Tuxedo, 8:15 P. M.
PROCTOR'S—Theatre, 8 P. M.
PEOPLE'S—The Fatal Card, 8 P. M.
PALMER'S THEATRE—Marie Wainwright, 8:15 P. M.
STAR THEATRE—The Club Friend, 8 P. M.
STANDARD THEATRE—Robin Hood, 8 P. M.
THALIA THEATRE—The Liliputians, 8 P. M.
TONY PASTOR'S—Variety, 8 P. M.
UNION SQUARE THEATRE—The Cadi, 8 P. M.
DORIS'S EIGHTH AVENUE MUSEUM.

THE MIRROR office is open every Monday night for the reception of advertisements. Advertising copy is taken until 10:30 P. M. Advertisements may be sent from out-of-town by telegraph.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic N**** prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic N**** will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand." "*Dramatic N****, over five thousand."

UNANIMOUSLY APPROVED.

THE Actors' Fund Fair idea has met with practically unanimous favor among the profession.

Its magnitude, its novelty, and its promise of great pecuniary returns are understood and appreciated, and hundreds of enthusiastic well-wishers await only the time and the signal to throw their energies into the good work, heart and soul.

It is gratifying to note the avidity with which the project is discussed and encouraged by the women of the stage. Their coöperation was essential to the success of the fair, and now that it is pledged the triumphant issue of the enterprise scarcely is open to question.

The hearty unanimity with which every actress that has either expressed her views in writing or conversed with our reporters on this subject, approves of the fair and promises her personal assistance, may fairly be said to represent the sentiment of the majority of actresses.

It goes to show, also, that our women are in perfect sympathy with the objects of the Fund, and that they required only to have the way pointed out to them in order to bring their activities to bear in its interests.

We regret to say that a few persons have sneered at the plan of holding the fair, because it originated in the profession; have interposed insulting objections to the proposal that actresses should take part in it, and have urged that the Actors' Fund has money enough in its treasury now, and that it does not need the large sum which the fair is expected to realize.

The first and the second of these objections are superficial and call for no comment, but the third and last objection offers a timely opportunity to explain the condition and the needs of the Fund.

For that reason—and not because there is any necessity to refute the arguments of those idlers that invariably attempt to decry and to discourage every worthy effort to benefit the profession—it is well to call to mind that the Fund, great as has been its charitable achievements, has never been so situated that it could fulfil its duties in the fullest sense.

During its existence the Fund has been the almoner of a large sum of money; it has applied its resources in the widest manner consistent with their extent; it has been administered economically. Nevertheless, with sufficient funds at its command the institution could greatly increase its good works. Restricted—not by the boundary lines of its field of benevolence, but by the limitations of its present income—it is now unable to attain a complete development. Were the Fund's annual receipts to be doubled, its officers would find a legitimate and beneficent outlet for every dollar given into their hands!

Outside of the annual allowance made by the city of New York, and the annual membership dues (which are not nearly so fruitful a source of revenue as they ought to be), the Fund's income is more or less precarious. Reliance has been placed heretofore on benefits; but benefits are problematical, and the experience of the Fund has been that the annual returns from them are variable.

In these circumstances—needing more money, and needing a guarantee against the uncertainties of the benefit system—what better plan can be suggested than this mammoth fair, in promoting whose success every member of the profession can coöperate, and whose profits will mean a larger amount of money secured for the Fund in one week than it could expect to obtain under the old method in several years?

IT HAS COME.

WHEN we said, last Spring, that there was a better time coming for the drama in America; that a reactionary tendency was beginning to be felt, and that the days of rot and rubbish were numbered, our prediction caused comment of a nature intended to impress us with a sense of our rashness. Nevertheless, we saw unmistakable signs of the coming dramatic revolution, and we continued to herald the glad tidings.

To-day its approach is plain to the view of all that have eyes to see further than the ends of their noses, and many have already awakened to the knowledge of what is impending.

To appreciate in some measure the change in public taste now beginning—a change induced by nausea from overfeeding on trash as much as from the desire to return to salutary fare—it is only necessary to look at two successes scored in the local field last week.

The Bostonians introduced Robin Hood—a genuine comic opera, as far removed from the region of the familiar clown's burletta as well can be imagined. The hungry public welcomed it with open arms; result the first legitimate comic opera triumph the metropolis has known since Patience.

The Casino produced Cavalleria Rusticana, an opera, pure and simple, possessing transcendent merits and requiring real singers to interpret it. A house full of professionals and lay connoisseurs received it with honest joy; result: a strong probability that a beautiful theatre whose stage has been given over for years to arrant musical humbug and literary imbecility will be devoted in the near future to a respectable class of music, interpreted by artists.

We mention these examples because they directly support our own point of view, and, also, because they afford the most striking proofs that could be produced of the remarkable change that has set in.

The *Herald* agrees with us. It sees in these productions and their instant popularity "the dawn of a new and brighter day." And it adds: "We have been wandering through the darkness of the night—a night disturbed by low buffoonery and claptrap. Vulgarity dies hard. For years to come, no doubt, we shall see clowning and hear rubbish at some theatres. But their hold on the stage has been loosened. A demand for higher things has been revealed. And when the public has once shown that it is ripe for change, be sure that it will get it."

If the successes of the new season are significant and suggestive, what shall be said of the failures? Not in many years could we say that all the plays and the companies that succeeded deserved to succeed, and *vice versa*, but this Autumn it can be proclaimed that every new piece that has been rejected by the critics and the public, and every company that has given up the ghost, has richly merited its fate, in the artistic sense. A glance at the list of failures and disbandments up to date confirms the fact beyond dispute.

Ere this season is finished, managers generally will appreciate the meaning of the new order of things. The devoted contingent that have persevered in what they know to be the right direction in the face of disheartening discouragements and crushing disappointments will meet their reward. The others will learn that the stage exacts certain duties and responsibilities from its servitors in normal times, such as, Heaven be praised! we are now entering upon.

The saturnalia of buffoonery is drawing to its close. The public is recovering from its temporary madness. Fortunes will be made in theatricals as they have been made heretofore, but they will be made on legitimate and creditable lines.

PERSONAL.

VEILLER.—Bayard Veiller, of the *World*, has written a one-act play, called The Finale.

HARRISON.—Neva C. Harrison is said to have made quite a hit in Birds of a Feather. She is the wife of John M. Cooke, Evans and Hoey's agent.

HUNTER.—Maud Hunter, a bright and talented Pennsylvania girl, is in town, seeking an engagement. Miss Hunter has had more experience than most actresses get the opportunity to acquire in a few seasons, for she has applied herself to study assiduously, and enjoyed the chance of playing many and various parts.

COMSTOCK.—Nanette Comstock is another young actress who has recently made a hit. She plays the heroine in Mavourneen with delightful simplicity and grace.

IRVING.—Henry Irving has definitely decided to come to this country next season.

THOMPSON.—Lysander Thompson has taken a large studio at 57 West Thirtieth Street, where he will prosecute his artistic pursuits. Mr. Thompson's portrait of Charles R. Pope, by the way, is to be presented to The Players' gallery by its owner.

"NELLIE."—Frank Hewett, manager of the Hewett Musettes, sends this la onic and melancholy piece of news: "The acting dog 'Nellie', of our company, went mad in Mrs. Hewett's lap on Sept. 26. All that remains of 'Nellie' is a little string of bells. No one bitten."

CLAYTON.—Smith Clayton, the clever and industrious "Ide'er" of the Atlanta *Journal*, is spending a few weeks in the metropolis. Mr. Clayton came for rest, but he has seen so many things to write about during his sojourn that he has been as busy as usual.

RICHARDSON.—Lillian Richardson has been engaged for the leading part in Darlington's Widow. Grace Huntington having tendered her resignation. Miss Richardson will join the company at the end of this week in Washington.

MANSFIELD.—At last Richard Mansfield has tired of dying in the last act. He told a budding playwright last week that the fault with a submitted play was that it had a hero who breathed his last before the audience.

STEVENSON.—Irenæus Stevenson, the musical critic, has collected his short stories that have appeared in *The Atlantic*, *The Independent*, and other publications. They will be republished in book form shortly.

WILDER.—Marshall P. Wilder says that his best patrons in New York are Hebrews, and he thinks that they cannot be equalled for quickness to appreciate the point of a good story.

BELLINI.—Laura Bellini has proved herself to be the ideal Santuzza. Her grand opera training and experience equip her for a role that is beyond the grasp of the average comic opera prima donna.

CHASE.—Marion Chase writes: "The music composed by me last Summer for a certain musical comedy (written by and for a certain comedian in this city), has been copyrighted, and any infringement or use made of this music without my permission will be met with legal proceedings."

MITCHELL.—Maggie Mitchell will begin her season next Monday night in Brooklyn. The event will be rendered doubly interesting by the production of her new play, The Little Maverick—a title that suggests the Western ranch.

ARTHUR.—Julia Arthur seems to be making quite a stir in the professional world. Her skilful acting in two bad plays—The Black Masque and The Marquis' Wife—has attracted the attention of managers, more than one of whom meditates making her flattering offers. Miss Arthur—if she possesses the amount of talent that the performances by which she is known apparently indicate—would be a desirable acquisition to one of our stock companies.

FLORENCE.—Mr. and Mrs. W. J. Florence will star together next season. It is understood that Mr. Florence has already completed negotiations with a well-known manager to take charge of the tour.

WILSON.—Francis Wilson says it is by no means settled that he will produce either of the two or three new operas that he has accepted and holds in reserve. If The Merry Monarch has enough staying power—and Mr. Wilson is inclined to think that it has—it will be run straight through the season at the Broadway.

ODELL.—A handsome and talented young actress, Maude Odell, has returned to town after a brief sojourn with Darlington's Widow—a clever comedy that appears to be suffering from differences between backer and managers. Miss Odell is looking for a suitable engagement.

RICE.—Fanny Rice has been successful beyond her expectations since she started as a star with A Jolly Surprise a little while ago. Last week in Philadelphia Miss Rice played to the largest business of any attraction in the city. She has a good piece and a clever company, according to the papers.

ABBEY.—Henry E. Abbey's invalid son is living with Madame Cottrelly at New Rochelle. He is bright and cheerful, and although his disease is incurable, he suffers no pain. It is his delight to umpire the croquet matches of the neighborhood.

LEAMAN.—Nellie Leaman, the English vaudeville dancer and singer, will come to this country in November, under special engagement to appear at Tony Pastor's. She is the wife of a real peer of the realm, Duke of Leinster and Montrose, and is related by marriage to the beautiful Marchioness of Kildare. In spite of this, she is expected to please Mr. Pastor's patrons.

WEIL.—The theatrical sketches printed in the *Herald* are by long odds the best published by any daily journal in this city. They are the work of Mr. A. Weil, who has a marked talent for this kind of drawing.

MANN.—W. D. Mann is on his way to Australia. He sailed from Frisco on Sept. 17.

KNIGHT.—Mrs. George S. Knight has found it necessary to publish a card cautioning the profession and public against interested persons who meditate getting up a benefit for her demented husband. Mrs. Knight says that the trust fund held by the Actors' Fund will meet all his needs for two or three months to come, and that afterward she will be able to provide for all his wants herself. Mrs. Knight's wishes will be respected, of course, by her friends, and, in fact, by all professionals. She has quite enough to bear in her burden of sorrow, without the additional one of mortification.

ROYSTON.—W. B. Royston has been engaged to play the comedy role in A Yorkshire Lass, with Miss Eastlake. He opened in the part at the Walnut Street Theatre, Philadelphia, last night.

MISKA.—S. C. Latta, of Philadelphia, writes to THE MIRROR that if Lillie Miska will communicate her present whereabouts she will receive news of great personal interest.

BARKER.—Richard Barker is now holding complete rehearsals of La Cigale. He is a *rara avis* among stage managers, for he uses mild means to secure discipline in the chorus. The girls are amenable to his methods, and in the quietest manner he gets from them the largest amount of work.

CARLETON.—W. T. Carleton has written us a letter in which he takes our Baltimore correspondent to task for saying that his performance of Indigo cannot be ranked as a success. "If any one will find me an opera that can draw big business with a heat prevailing the entire week that was characteristic of Hades, and then say it was not a success, I shall regard that person as daft or malicious, or else influenced by ulterior motives." Our Baltimore correspondent was neither daft, nor malicious, nor influenced by ulterior motives. He referred to the musical and artistic—not the pecuniary—value of Indigo, and we subscribe to his opinion of that very commonplace and uninteresting work.

STACY.—Belle Stacy, who is playing successfully the part of Julia in Muggs' Landing—an interpolated part, by the way—is a Boston girl. Miss Stacy was one of Dion Boucicault's pupils. Before she embraced the profession she was a pianist and dramatic reader.

BLISS.—Etta Hawkins and William Morris, of Charles Frohman's forces, were married on Friday last.

FRENCH.—Manager T. Henry French authorizes THE MIRROR to contradict the report that during the engagement of the Lillian Russell Opera company at the Garden Theatre three dollars will be charged for orchestra seats. The price will be two dollars, he says—the same tariff that will prevail during the Jefferson-Florence engagement that begins next week.

VALTI.—The management of the Eden Musée has awakened to the fact that New York is not Paris. At all events, we are inclined to believe it has opened its eyes, because it announces now that Mlle. Valti's vulgar songs have been subjected to a purifying process, and their offensive characteristics carefully removed.

THE VEIL.

In view of the salutary change in the public taste, now clearly discernible, and of the nascent demand for a better class of dramatic performances, it seems to me that the critics owe a certain duty to the stage that they have heretofore slighted.

I refer to their attitude toward plays having a good aim.

The critics have fallen into the habit of glossing over the rubbish with which we have been deluged during the past three or four years, probably because they wearied of protesting, or possibly because they believed it was needless to bring out their dynamite guns to destroy a swarm of gnats.

On the other hand, they have brought their heaviest artillery into play whenever a worthy target has appeared on the scene.

In other words, two distinct standards of criticism have prevailed a lenient one for rot, and a severe one for artistic productions.

Do not the best interests of the theatre in America demand a policy the reverse of that?

It strikes me that the elementary mission of dramatic criticism has not changed: that its duty is still to foster and to encourage as well as to fault-find and to demolish. Unless criticism exercises a stimulating and improving influence, of what possible use can it be?

I believe that every dramatic endeavor that has an earnest, art-loving purpose behind it is creditable, even when it falls short of excellence. I believe that every man that reviews stage work and is actuated by good motives ought to recognize such endeavors and offer them adequate encouragement.

Surely the man that fails honorably is entitled to as much respect and consideration as the man that succeeds by catering to ignorance and frivolity!

In the infancy of this new and cheerful public tendency I think it behooves our critics to do their share toward helping the stage to meet its requirements.

THE MIRROR'S attitude toward the prolonged craze for rubbish has been consistent with its position as the journal consecrated to the permanent and noble interests of the drama.

I believe that certain theatrical prints that make no bones about the fact that they are "out for the stuff" as they characteristically term it, have brazenly pandered to the worst specimens of rot in order to secure a little advertising.

That species of journalistic prostitution neither hurts the cause of art nor helps the cause of art's enemies, for its motives are as plain to all as the paint and dye of the street-walker.

THE MIRROR has advocated, and will continue to advocate, such measures and such plans as are calculated to do the greatest good to the greatest number of professionals.

It aspires to be a guide, philosopher, and friend; an organ whose honesty and probity can be relied upon always; a journal of whose standing and influence among American journals the entire profession may be proud.

It does not aspire to be a receptacle for bad English, dirt, puffs, slang, virulent abuse, nor to perfume its columns with an overpowering commercial odor.

I am happy to say that THE MIRROR'S upright policy has met with all the appreciation that it deserves, both in esteem and pecuniary success.

It has the largest circulation ever obtained by any dramatic paper in America, and as a natural consequence it has the most profitable advertising patronage.

I do not speak often of these matters, which are of little public concern; but, it is worthy of note that during the past year THE MIRROR has gained several thousands in sales and subscriptions, and that it has enjoyed a corresponding increase in advertising receipts.

THE MIRROR'S advertisements are all genuine and all paid for. It has no room to spare for columns of "dead" advertisements, or for doubling the space ordered by its patrons, or for carrying old advertisements many months after they have expired.

THE MIRROR'S editorial department is conducted on editorial principles, and its business department is conducted on business principles.

The attempt which sundry journals in London have made to embroil the Kendals in a controversy with the American dramatic critics is more significant of their studied opposition to those clever actors than of their good judgment.

In a chat with a MIRROR reporter, published elsewhere in this issue, Mrs. Kendal explains the origin of the whole matter. Her assurance that she was misreported settles the whole rumpus, and absolves her from the accusation that she has been unjust to our critical fraternity.

Our English brethren have enough to do in looking after the motes in their own eyes without making themselves absurd by presuming to speak on a subject of which—by their own showing—they are grossly ignorant.

Wilson Barrett writes me from Leeds that on his present English provincial tour he is beating the records at all the theatres he is playing in.

"Maud Jeffries, a beautiful young Southern girl, has made a really brilliant success as my leading lady," says Mr. Barrett. "She has astonished press, public, and the actors alike. She is barely twenty, and, by common consent, has a splendid future.

"I trust to bring her to America with me, if in the meantime she is not snapped up by some speculator who will star her alone. It is more than probable."

From which it would appear that Mr. Barrett has some knowledge and some experience of the ways of ye speculator.

23 EAST TWENTY-THIRD STREET,
NEW YORK, Oct. 3, 1891.

To the Editor of the Dramatic Mirror:

SIR.—At the request of Mr. A. E. Sumner, an advertising agent, I placed my advertisement of "Dyeing and Cleaning" in THE MIRROR.

After three months' trial the results were so satisfactory that I renewed my contract for three months.

The responses from the ladies and gentlemen of the dramatic profession have more than exceeded my expectations, and proved to me that THE MIRROR is an excellent advertising medium.

Yours respectfully,
GEORGE F. LORD,
Mgr. Lord's Dyeing and Cleaning Establishment.

THE KENDALS' RETURN.

Mr. and Mrs. Kendal were busy directing the unpacking of their trunks in their apartments at the Victoria when a reporter for THE MIRROR called on them.

A pretty society girl was engaged in telling Mrs. Kendal how awfully, awfully glad she was to see her back again, and "aren't you looking well?" and "Oh, I am coming in from the country just to see you again on the first night!" and "How's your little Madge?" Mrs. Kendal smiled as though she hadn't been gushed over to more than her heart's content for years, and then she turned and told about her ocean trip on the *Majestic*.

"It was simply awful," she said. "The ship rolled and rolled, and pitched and pitched, and I spent most of my time with hot bottles at my feet and ice at my head. The weather was so bad that the captain sent me word on his card not to be frightened. But I was."

"How did you leave London?"

"Well, I got there on June 10, and after gathering my clan about me, I started out to take a pop at the theatres. But what was strange enough, I found most of them closed. The London theatrical season was practically at an end. As a rule, the season lasts six weeks past that time. The only reason why the theatres could have closed so much earlier than usual is that the season was bad, and, indeed, I hear that it was bad. One reason was that the weather was very unfavorable."

"Willie," said Mrs. Kendal, as her liege lord entered, "this is the representative of THE MIRROR."

"We hear that you are to play the part of Colonel Witte in 'Home,'" said the reporter.

"Yes," replied Mr. Kendal, "and how long ago was it that Lester Wallack played in it?"

"About six years."

"Is it so? Well, I thought it was much longer than that. I shall have to brush up in the part."

"That reminds me," continued Mr. Kendal, "when I first came over here my friends asked me what I was about. I replied 'I am laying the ghost of Wallack,' and now I must lay his ghost again. I only saw Wallack act once, but I think that his style of acting and mine are entirely different. He was artificial, and if I am anything I think I am natural. A number of parts that I play were played by him, but I don't think that we can be compared."

Mrs. Kendal is reported to have told an English reporter a lot of remarkable things concerning the differences between English and American critics.

"The truth of the matter is," explained the actress, "that a little newspaper man in Manchester sent up his card to me and I saw him for a minute.

"He made a rude remark about the dramatic critics of America, and I told him that the American critics, as I had found them, were much straighter than the English critics. In America the critics say frankly whether they like you or not, whereas in London they are frequently double-faced.

"The little man in Manchester said, 'well, of course you paid money to the American critics to get favorable comment,' and I told him that I did not know what he meant; that I never paid for what people thought of me."

Here Mr. Kendal spoke up.

"You may not believe it," said he, "but it's a fact that during all the years I have been on the stage I have only met two critics in England. Clement Scott—with whom I quarreled—and Joseph Knight.

"Take your own paper. I didn't meet your editor until I had been in this country two years, and then it was at a dinner, and I didn't know he was the editor of THE MIRROR until afterwards."

The Kendals will open their season on Oct. 12 at the Star Theatre, appearing in Still Waters Run Deep.

They will also present A White Lie, which Sidney Grundy has rewritten, a new play called Kathleen Cavanagh, and Robertson's Home. They will not rehearse, as they are "letter perfect."

ADELE CLARKE has accepted a part in Maggie Mitchell's new play, The Little Mavericks.

PROFESSIONAL DOINGS.

E. R. SPENCER, whose picture heads this paragraph, is now acting the part of the Marquis de Vaux, *alias* Gouroc, in Paul Kauvar. The character was originated by Wilton Lackaye, and it calls for powerful acting. Mr. Spencer has been praised for his performance by the press. Gouroc is a villain of the deepest dye, and Mr. Spencer in the part is said to make himself thoroughly hated by the audience. This is an achievement, as most villains are apt to cause unintentional laughter. Mr. Spencer has also appeared in the support of Joseph Haworth, Julia Marlowe, and Maude Banks.

BASIL WEST has been engaged as leading man of The Will o' the Wisp company.

FLORENCE STEVENS left The Midnight Bell company last week.

J. B. BRADLEY has joined the Philadelphia Casino Theatre company.

C. A. BERT has signed as business manager of Devoy and Smiley's International Comiques.

HARRY M. CORTISS has had an attack of grip. He has recovered.

W. R. PALMER, Jr., has had several offers but has not yet signed.

THE chief usher of the Broadway Theatre fell out of an upper box one morning last week. He turned a somersault and landed on his feet. He may be seen in front of the theatre o'nights now, looking up for his lucky star.

JOHN D. BARRY, of the *Evening Telegram*, is a dramatic correspondent for the Boston *Transcript*.

WILLIAM MORTON says that Herrmann is doing a good business on the road.

EDWARD M. ALTEMUS has engaged to write a play in which Louise Rial will star. The theme is wrapped in mystery.

THE premium money made by the auction sale of seats for the opening night of Thermidor amounted to $2,900. The stage of Proctor's has been for the last three weeks the scene of activity and turmoil. Elizabeth Marbury has superintended the rehearsals. While in Europe last Summer, she went out of her way to find old flags and other genuine relics of the French Revolution for to introduce in Thermidor "props."

AUGUSTUS PITOU to a MIRROR reporter: "Scanlan in Mavourneen is on the wave of prosperity at the Fourteenth Street. The houses are packed nightly. The scenery is very heavy, and there were some hitches on the first night, but the performance is smooth now. The waterfall that didn't water at first has changed its mind and flows well.

MARGUERITE SCHUYLER, the juvenile actress, has returned to New York from the Thousand Islands, where she spent the Summer.

"THE MIRROR is in such demand here that it has been, for the past few weeks, impossible to obtain a copy even a few hours after its arrival. I can always get other dramatic papers, but I want THE MIRROR or none."—*Clarence Salisbury, Newport, R. I.*

ARCHIE GORDON has arranged to write a series of historical plays for Dickson and Talbott, the Indianapolis managers. Mr. Gordon will confine himself to American history.

THE John Griffith company has been conveniently strengthened this season, and now includes the following people: John Griffith, proprietor; C. Z. Young, manager; Burt Rea, agent; Lillie Short, Jean Hinchman, Pearl Young, Ella Trunell, Georgia Earl, Will Southwick, George Gardner, Herbert Lewis, Harry Lowell, and J. A. Ellis.

E. LEWIS WEST writes from England that his Muldoon's Picnic Up to Date company has made more money this year than in any of the eight years previous. Mr. West will sail for this country in November.

GUSTAVE H. KLINE is with Charles A. Gardner again this season, making his eighth year. Mr. Kline composed most of the songs that have been so successful in Captain Karl.

HARLEY MERRY, the scenic artist, has just finished repainting the scenery of W. J. Gilmore's Devil's Auction. He has also repainted that of The Silver King.

ARION HALL, Brooklyn, underwent extensive repairs during the past Summer. It now has the appointments of a first-class theatre. Harley Merry has had charge of the scenery department, which is elaborate.

RECENTLY C. J. Walker, advance agent for Charles A. Gardner, arranged with the passenger agent of the Pennsylvania Railroad Company for the transportation of the entire company over a distance of 1,442 miles. The company left Baltimore last week and will travel for five consecutive weeks. The tour takes in Pennsylvania, Ohio, Indiana, and Chicago. This contract of Mr. Walker's is one of the largest ever made in Baltimore.

HI NIXS, THE BARBER, is reported to be doing well in New England.

FRANK LANDON is again Richard Mansfield's leading man.

JOSEPH JEFFERSON and W. J. Florence are in town and are frequently to be seen at the theatre.

BARON VON SACHS, dramatic critic of the *Commercial Advertiser* under the old régime, has returned from a Summer trip to Europe.

RICHARD BARKER, the imported Englishman, is directing the rehearsals of La Cigale.

REGINALD DE KOVEN and Gus Kerker were among those who saw the first performance of Cavalleria Rusticana at the Lenox Lyceum.

JULIAN MAGNUS has arranged to extend the engagement of Marie Wainwright in Amy Robsart for a week, until Oct. 24, at Palmer's. Adrienne will be presented on the 20th.

W. F. OWEN will leave the cast of Niobe to join the Jefferson and Florence combination at the Garden on Oct. 12.

MRS. JOHN DREW and Colonel T. Allston Brown have been life-long friends. The Colonel has undertaken to write the stage history of the veteran actress.

ALBERT ARONSON to a MIRROR reporter: "The Casino dress rehearsal of Cavalleria Rusticana went off well, didn't it? Oscar Hammerstein must get up earlier than sunrise. I hear he is in irons."

MARK SMITH is singing with the Duff Opera company in Chicago prior to his forthcoming appearance at the Star, in Miss Helyett. Others in Mr. Duff's company are Bettina Gerard, Helen Bertram, and J. H. Ryley.

EMERY B. SWEETSER is directing the tour of the Lyceum Concert company.

BENJAMIN ROEDER is completing a new society drama. He has not yet decided what to do with it.

JAMES ALDRICH LIBBEY has resigned from Monroe's Aunt Bridget's Baby company in order to sing leading roles in the Conreid Opera company. Mr. Libbey will appear as Landor Barinkay in The Gypsy Baron, and as Rubygold in Poor Jonathan. The season will open on Oct. 22, at Norfolk, Va.

ON Sept. 20 the Opera House at Butler, Pa., was totally destroyed by fire. The Minnie Seward Dramatic company was performing The Waif. The curtain went up on the last act simultaneously with an alarm of fire. One hour after the building was burned to the ground. The flames spread so rapidly that the company had time only to save themselves in their stage dress. Local Manager Root lived in part of the building. He lost everything except a piano. The total loss was about $7,000.

IT is only during the last week that New York audiences have assumed a metropolitan appearance. The first night of Robin Hood brought out quite a number of prominent people, and the Cavalleria Rusticana has attracted an influx. The silly season is ended; the men have changed their russet shoes to patent leather and their tennis outfits to snowy, starched dress shirts, and the women have packed away their gauzy Summer plumage.

THE basement of the building, 49 West Twenty-eighth Street, in which the Frohman Theatrical Exchange was located, has been leased to a real-estate firm. The managers who have had desk room have removed. Sedley Brown, the dramatic agent, has moved to an office up-stairs.

LEWIS M. MARTIN has signed with the Camille Townsend company to play juvenile parts.

E. J. HASSAN writes that he is kept very busy looking after his two road companies. One of the Finest, he says, is doing an excellent business, and the company is the best he has ever carried for the piece. His second company, The Boy Ranger, is also doing well.

MANAGER DONNELLY is trying to arrange for a return engagement of John J. McNally's Boys and Girls at the Park Theatre in the Spring.

AGNES HUNTINGTON is actively rehearsing Captain Therese. It will be presented this month.

CAMILLE TOWNSEND opened her season at Rondout, N. Y., on Thursday. The company comprises W. H. Danvers, Lewis M. Marrin, Harry Harford, William C. Little, H. H. Yeamens, W. C. Townsend, Cora Pryor, Mlle. Holmes, Lizzie Russell, and Camille Townsend. H. A. Wilcox and F. P. Folsom are the managers, and F. P. Folsom is the business manager.

MISS EASTLAKE'S company includes Theodore Balfour, Charles Guarth, W. R. Royston, Edward Rochell, C. F. Mantaine, C. W. Macdonald, Henry Hanscombe, Bert Holcombe, J. W. Benson, Charlotte Malcom, Harriet Sheldon, Pauline Davidson, May Oliver, and the Sisters Parker.

IN answer to several queries concerning the *Herald's* Play Competition: The New York *Herald* offers a prize of two hundred dollars for the best one act drama, comedy or farce on an American subject, written by a resident in the United States and submitted before December 1. A jury of New York managers and dramatists will be the judges. T. Henry French has offered to purchase the winning play from its author for the sum of $500, thus making the prize worth in all $1,000.

YON YONSON, writes Manager Jacob Litt, continues to do a record-breaking business. At the Bijou, Milwaukee, the week's engagement was the largest by $600 ever played in that house. This week the company plays St. Paul and Minneapolis, and then goes to 'Frisco over the Northern Pacific, opening at the California Theatre on Nov. 9 for two weeks.

THE tenth annual report of the Actors' Fund of America has been issued. It contains the reports of the officers, an account of the last annual meeting, and the addresses delivered at the anniversary meeting in Palmer's Theatre. It is neatly printed and conveniently arranged.

JAMES SCANLAN, the opera manager, has returned to town.

NYM CRINKLE'S NEW PLAY.

A New Yorker who saw A. C. Wheeler's new play in Philadelphia last week, yesterday expressed himself as follows regarding that production:

"Harry Lacy's new play, Jack Royal, of the 9th, produced last week, is not in all respects a play to my liking, but before I tell you why it isn't, I may as well say that it was as pronounced a popular hit as ever I saw.

"Mr. Wheeler has deliberately written it down to the average desire of theatregoers, and his reward will doubtless be gold instead of glory. He doesn't give his auditor time to think, but whirls him from situation to situation, regardless of time, and sometimes in spite of plausibility. It is something of a strain on one's credulity to believe that a lady like Kate Delaplain would assume a disguise and go down into the Kennedge Tunnel to see if the superintendent is there, and there is no adequate reason why Jack Royal should not tell Kate Delaplain that he is in the government service.

"If one stops to analyze the play as Mr. Wheeler himself analyzes plays, he will find a great deal to criticise. The truth is that Mr. Wheeler doesn't give you time to analyze. He sweeps you away, and leaves you panting and breathless with the cries of the mob and the rattle of a drum corps in your ears.

"I suppose this is the way to write a money-making play. Indeed, if I remember aright, Mr. Wheeler once said in the columns of THE MIRROR, that the only way to write a successful play was to let literature alone and shove events on like scenes.

"The production of Jack Royal was a tumultuous success—not an artistic success. It is too heavy a piece to reach any kind of finish at the first performance. The delicate work in the comedy scenes went for nothing. The surprises of the Kennedge Tunnel and main forge wrought the audience up to a noisy enthusiasm, and the return of the regiment in the last act swamped everything with untimely applause.

"The cleverest thing about the drama is its sustained suspense. You can't get away from the story, conventional as it may be. You must know how the superintendent is going to handle the conspirators. You must go back to see what Kate will do in the Kennedge Tunnel. You stay to see the lover make up. You will wait a week to see Lieutenant Royal come back when all is lost.

"I don't care for the white glare of the running metal in the main forge. I don't care for that reproduction of the scene from Ours when the regiment departs for the war. What I do care for is the manliness, the directness and the utter absence of all amatory fluff in Jack Royal. Here is a lover that doesn't flatter the woman he loves, and he will not coax her. She has got to trust him and believe in him. I think the way in which he walks out of her parlor when he tells her all this, with a sharp military "good night," is one of the best things in the play.

"Harry Lacy plays Lieutenant Royal in the main admirably. His first entrance before the stockholders of the Manhattan Work brings the air of West Point with him and evoked a round of applause before he had spoken a word. Afterwards, when he calls upon his workmen, and leads them, sword in hand, at a "double quick," he conveyed the idea of a brave, alert, determined, and trained man.

"In the love scenes he was sadly handicapped by Mary Hampton, who never rises above the level of a beautiful ingénue. What this play might be with an actress like Annie Robe or Sydney Armstrong in it, I will not pretend to say. The author has given her enough to do, but it seemed to me that Miss Hampton was quite colorless when she read Bret Harte's poem, 'The Drum Says Come,' and quite insipid when she saw the Lieutenant about to be murdered before her very eyes. The fervent and manly speech poured into her ears ought to stir any woman's nerves.

"The other characters are drawn with a bold hand and are strongly marked. Judge Illwind is a testy old pessimist and Mr. Breeze is a jolly optimist. One believes the war will last thirty years, and the other believes it will be over in thirty days. Mr. Calhoe made a favorable impression as Calhoe Hartwell and Harry Hotto as Judge Illwind won the greater share of the laughter. Cloud H. Brooke, who played Birmingham Burke, did some excellent work in the fifth act, and a young man by the name of Phil Hunt made a hit by his vivid assumption of an anarchist. Maud Monroe played the part of Cicely Woodsweetly and effectively.

"Of the drawing power of the piece it is not worth while to waste words. It goes. It will, without doubt, make a great deal of money. Mr. Lacy has not spared expense in its production. He carries with him his own musical conductor, an electrician, a machinist, and a telegraph operator."

THE DARK SIDE.

The Volunteer is said to be in a bad financial condition. Lafayette W. Seavey attached the scenery in Brooklyn on Sunday. Salaries have not been paid up.

A. Wolf's Wedding is also in a precarious condition. The leader of the orchestra has had great trouble in getting his salary.

Mr. Macarom has "busted" in Chicago.

Charlotte Thompson collapsed a week ago. The company was out ten nights and didn't get a dollar.

The Abraham Lincoln company has been given two weeks' notice to quit in Chicago by Dickson and Talbott, the managers.

Darlington's Widow is behind on salaries.

Jennie Calef's Inside Track company will close season in about two weeks on account of bad business.

The Annandale Opera company haven't paid salaries for two weeks.

Lots of companies are scrambling from town to town with scarcely enough funds to pay their railroad fares.

VERNONA JARBEAU.

A charming likeness of Vernona Jarbeau is on THE MIRROR's first page this week. Miss Jarbeau has been starring for four seasons in Starlight, a musical farce-comedy, written expressly to suit. Previously she has appeared for a number of years in prominent opera companies in all the large cities.

Miss Jarbeau is enthusiastic, magnetic, and popular. She makes money by her productions, and she makes friends with her audiences everywhere. She has talent, and is easily first in her own especial line.

REFLECTIONS.

OWEN JOHNSTON has ended his business in Europe. He sailed for America on Saturday.

W. H. COMPTON has become a citizen of the United States since our last issue.

Ramie Austen. At liberty. 309 W. 14th Street.*,*

A NIGHT'S FROLIC made a hit in Hartford last week. A return date has been made.

Doré Davidson. At liberty. 309 W. 14th Street.*,*

DAVE OAKS, for years well known as a negro comedian, lost his eyesight about a year ago. The best medical treatment failed to restore it. Last Wednesday he became insane. Jessie Reed, his wife, was obliged to have him removed to the asylum at Amityville, L. I., where she is now supporting him out of her scanty earnings.

CHARLES A. GARDNER in his new comedy, Captain Karl, is playing to the largest business in his career, says Manager Ellis. "It has been remarkable," adds Mr. Ellis, "at Baltimore, Lancaster, Pottsville Reading, etc., in spite of the hot weather. Each night people have either been turned away or been greeted by the initials S. R. O."

At the close of the first act of The Devil's Auction, given by the Gilmore company at Owens' Academy of Music, Charleston, S. C., on Thursday last, Manager O'Neill, of the Grand Opera House, of that city, attached the company for $250 damages. He claims that he had a contract with The Devil's Auction to appear at his house on that date. The company gave bond for $500. The case will come up probably at the next term of the Court of General Sessions.

WILLIAM DE SHELBY, under the management of Save Leach has opened his season with his new play, Alone in London. The business so far is reported to be excellent. James H. Alliger is assisting Mr. Leach in the business management.

In our last issue Arthur Pell stated that he left Vernona Jarbeau's company because it was booked on a "museum circuit" with which he did not care to be identified. Miss Jarbeau writes a letter of protest to THE MIRROR: "Mr. Pell is the most colossal fraud I have ever had in my employ," she says. "He has not selected a single bit of music for my company, and could not even arrange a quartette properly. He has an old lady's propensity to gossip and went to each member of the company with talk about the others. We were as kind and obliging to him as possible, advancing several weeks' salary at once. He has talked shamefully of his former managers, Miss McHenry and Harry Phillips, so I imagine not any of his employers need ever hope to go uncalled. This is the first serious trouble I have ever had with any member of my company. I have played at the best theatres in the country in Starlight, and this season am doing the same, but I am also taking in Hyde's theatre and a couple of others ranging from $1 to 25 cents, as have Natural Gas, Aunt Bridget's Baby, Harlem and Hart, and most of other excellent attractions."

MATTERS OF FACT.

The Ole Bornan Concert company will open the new Theatre Normande, at Port Jervis, N. Y., which is now under the management of W. J. Silverstone.

Messrs. Vernon and Ivors, the new managers of the Belle Vernon, Pa., Opera House, are now booking attractions for this season.

Marion Chase wishes to warn all persons against using any of the music composed by her for the farce-comedy The Healer, for no purpose, as it is her intention to prosecute any person discovered using it.

O. P. Jones, who has invented several of the mechanical effects in the realistic plays now on the road, has several new devices suitable for the stage, and will correspond with dramatic authors in regard to them. He is at liberty for advance or box-office work.

Mme. Marie Crome, the maker of tailor-made gowns and Parisian novelties, pays special attention to work for professionals.

MANAGERS' MESSAGES.

BROCKTON, Mass., Oct. 2.—H. S. Taylor's Mule a Minute is a great show. An excellent company; magnificent scenery. It is a money winner. Eight hundred and fifty dollars in the house.

W. W. CROSS.

GODERICH, Ont., Sept. 30.—Irish Honor played to a packed house. Both press and company best ever seen here.

ALEXANDER SAUNDERS.

COLUMBUS, Ohio, Oct. 5.—Arabi'elle drew a large and fashionable audience at the Grand to night. Miss Grant has another good play.

MILLER BROTHERS,
Managers Grand Opera House.

MILWAUKEE, Wis., Oct. 5.—The Stowaway beats all records here. Standing room only every night.

J. P. SMITH.

NEW ORLEANS, La., Oct. 5.—Twenty four hundred people applauded Baron of Mouse at the St. Charles Theatre last night.

GEORGE H. NICOLAI.

PHILADELPHIA, Oct. 5.—An audience that crowded the Walnut Street Theatre to its doors assembled to-night to witness the American debut of Miss Eastlake as a star. The gathering was fashionable, many notables being present. Among them were Captain Clipperton, the British Consul; Henry Williams and Horace Wemyss Smith, and the leading critics of the Philadelphia press. Miss Eastlake received an ovation. She was deluged with floral offerings. The Yorkshire Lass is a very strong comedy-drama. It is plentiful in new and original situations; it has strong climaxes at the end of each act, and it is adapted to bring out Miss Eastlake's abilities. The supporting cast is strong. The best in it are the Shore Sisters, Edward Rochelle, Harriet Sheldon, and Pauline Davidson. The entire company was called before the curtain at the end of the third act.

L. D.

LETTERS TO THE EDITOR.

A DISTINCTION WITH A DIFFERENCE.

NEW YORK, S. pt. 30, 1891.

To the Editor of the Dramatic Mirror:

SIR.—I wish to thank you for the very flattering picture of me which appeared in your issue of the 26th inst., and to correct what I know was an unintentional injustice done to my esteemed manager and brother tenor, in the notice attached to the picture.

Mr. Karl can in no way be spoken of as "my alternate;" the notice should have read that we appear in the role of Robin Hood on alternate nights.

Trusting you will kindly allow this note a place in your valuable columns,

I am sincerely yours,
LOUIS W. HOYT.

THE GREENWOOD OPERA COMPANY.

MT. STERLING, Ky., Oct. 2, 1891.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly give the following article space in your valuable paper?

Charles A. Tyrrell, comedian, was discharged from the Greenwood Opera company for incompetency. He was given two weeks notice, paid his salary in full, and given his ticket to New York. His wife, very naturally left with him, but dispensed with the formality of a notice.

Marie Carey was engaged for second woman, but proved so woefully incompetent that she was given her choice, to quit or to accept a chorus position. She chose the former and left without a moment's notice, and for reasons best known to themselves Sallie Johnson left with her. Their absence caused no inconvenience, however.

This was in Louisville on Sept. 19. They represented—in conjunction with Tyrrell—to the press, that they quit voluntarily because salaries were behind. This is utterly false and a great injustice to me.

I have engaged people in their places and the company is very much improved.

I have also made a change in my musical director and manager.

The malicious statements made by the discharged members of my company were very uncalled for, and considering the unprofessional nature of their conduct, I should think they would consider the least said about the matter, the best.

Any member of my company can testify to the truth of the foregoing. Sincerely yours,

MARIE S. GREENWOOD.

NEW YORK THEATRES.

STANDARD THEATRE.
TO-NIGHT AT 8
ROBIN HOOD,
by the
BOSTONIANS.

14TH STREET THEATRE. Near 6th Avenue
J. WESLEY ROSENQUEST, Sole Manager.
Every night. Matinees Wednesday and Saturday.
Reserved Orchestra and Balcony, 50c.
W. J. SCANLAN,
in an elaborate production of the new comedy drama,
MAVOURNEEN.

BROADWAY THEATRE. Corner 41st Street
Manager, Mr. FRANK W. SANGER.
Every Evening at 8
Saturday Matinee at 2
FRANCIS WILSON,
and company in
THE MERRY MONARCH.

BIJOU THEATRE. Broadway near 30th Street.
Every Night at 8:15. Matinees Wednesday and Saturday.
THE FANTASTIC COMEDY,
NIOBE.
By Henry and H. Ewart Paulton, authors of ERMINIE.
Presented by
ABBOTT AND TEALS COMEDY CO.

PALMER'S THEATRE. Broadway and 30th Street.
Matinee Saturday
MARIE WAINWRIGHT.
assisted by Henry Miller, in a magnificent production of the romantic historical drama,
AMY ROBSART.

UNION SQUARE THEATRE.
Every night at 8:15
BILLY NYE'S NEW COMEDY,
THE CADI.
THOMAS Q. SEABROOKE,
and BILLY NYE COMEDY CO.
Matinees Wednesday and Saturday.
Seats sold two weeks in advance.

CASINO. Broadway and 39th Street.
Evenings at 8. Matinee Saturday at 2
THE TYROLESE,
to be followed at 10:45 o'clock by
CAVALLERIA RUSTICANA
Admission, 50 cents. Seats on sale two weeks ahead.

LYCEUM THEATRE. 4th Avenue and 23d Street
DANIEL FROHMAN, Manager.
E. H. SOTHERN,
in Henry Arthur Jones' new play,
THE DANCING GIRL.
Matinees Wednesday and Saturday.

H. R. JACOBS' THEATRE.
Corner 125th Street and 3d Avenue.
Matinees
MONDAY, THURSDAY and SATURDAY.
GRACE EMMETT in
THE PULSE OF NEW YORK.
Next week—EVER OBSERVANT.

HARRIGAN'S THEATRE.
Thirty-fifth Street and Sixth Avenue.
M. W. HANLEY, Manager.
SECOND SEASON.
EDWARD HARRIGAN in
REILLY AND THE 400.
Dave Braham and his popular orchestra.
Matinees Wednesday and Saturday.

STAR THEATRE. Broadway and 13th Street.
A new Comedy by Mr. Sydney Rosenfeld, written expressly for
MR. ROLAND REED,
entitled
THE CLUB FRIEND.
Next week—A. AND MRS. KENDAL.

GRAND OPERA HOUSE.
Reserved Seats—Orchestra Circle and Balcony—$1.
Wednesday and Saturday Matinee
ALL THE COMFORTS OF HOME.
Next week—MY JACK.

GARDEN THEATRE. Madison Avenue and 27th Street.
T. H. FRENCH, Manager.
Evenings at 8:30. Only Matinee Saturday at 2.
MR. RICHARD MANSFIELD
and his stock company in
REPERTOIRE.
Next week—JEFFERSON AND FLORENCE.

NEW PARK THEATRE. Broadway and 29th Street.
WM. M. DUNLEVY, Prop. and Manager.
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Wanted at all times, strange and curious people for curio halls. Dramatic, Variety and Sunday Concert people. Address Harry Corliss, Broadway and 27th Street. All other business, address John B. Doris, 554 Eighth Avenue.

NOTICE!

As Comedian Gilbert failed to appear, as advertised, at the Grand Opera House, New Orleans, Manager H. Greenwall inserted the following card in Monday's dailies:

TO THE PUBLIC:

On the 28th day of May, 1890, I made a contract with the well-known theatrical firm, Randall and Dickson, of New York, to play the comic opera, Castles in the Air, at the Grand Opera House. Said contract stipulated that John D. Gilbert, the well beloved comedian, would assume the leading role, and that the entire troupe should be first-class in every respect. Some two weeks ago I learned that Mr. Gilbert was not in the cast of Castles in the Air. Thereupon I immediately addressed a telegram to Messrs. Randall and Dickson, telling them that unless they complied with their contract, i. e., have Gilbert in the cast, I would cancel Castles in the Air date. On Sept. 21st I mailed the following letter:

"Messrs. RANDALL AND DICKSON, New York:

"I noted on a day or two ago that I could not play your Castles in the Air at the Grand Opera House unless you carried out your contract to the letter."

Said telegram was returned to me unanswered. Now I wish to inform you, gentlemen, that the New Orleans public will not submit to such nonsense. If it be that you send Gilbert here, he must be in the cast, otherwise I will not play your show. In the meantime, I endeavored to secure a first-class company to fill that week (Oct. 4). I went to great trouble to get a company to come direct from New York, promising to pay railroad fares, but I failed in doing so. While missing this effort I received the following telegram, dated Birmingham, Ala., from Mr. George P. Wall, a representative of Randall and Dickson's Castles in the Air company: "Will you accept draft in favor of Owen Hanager of Birmingham Theatre, for $700?" Absolutely necessary. Company will leave Birmingham Saturday night, arriving Friday morning. In the meantime I received a telegram from Mr. Edithill, agent of Randall and Dickson, dated Cincinnati, Sept. 30, asking if company had arrived. I replied: "Yes, bring Gilbert at once." I immediately wrote, but Edithill telegraphed: "Send me $50, so I can bring Gilbert and soubrette." On receipt of this message, I went to see Robert Garratt, General Passenger agent of the Queen and Crescent Railroad, and requested him to deliver to Geo. Edithill three tickets to New Orleans and $50 in cash, making $400. The tickets and money were delivered, and the Passenger Agent at Cincinnati, wired me that Gilbert and the soubrette would positively arrive at New Orleans on Sunday at 2 P. M., to my surprise, at midnight Saturday, I found that Mr. Gilbert and soubrette were not en route from Cincinnati to New Orleans, but that Edithill was. When I received this news I went to several of my friends and consulted with them how I best be undeceived by the well-known theatrical firm of Randall and Dickson. They advised me to play the company without Gilbert. On receiving this advice, I sent to George P. Wall the sum of two hundred and seventy-five dollars and advised him to give me out. He decided to give Mr. Empie, a promising young artist, Mr. Gilbert's roles, and he willingly came to the front and stated that he was no Gilbert, nevertheless, he would endeavor to do his work, even with only a few hours' notice and would do all in his power to carry it through. I called a rehearsal, and made a talk to the ladies and gentlemen of the company, and said to them that the success of the engagement depended upon their efforts to please the public. I pointed out that I would do my part by them if they would theirs, which they all agreed to do, and the company stated that they felt grateful to me for my kind words, as they were the first they had received since they left New York. Feeling that the public will take my explanation as it is and will realize how I have been grossly deceived by the well-known theatrical agents, Randall and Dickson, of New York, I submit my case.

For my part, I do not ask for sympathy, but for the sake of many people who are here in a most unjust condition, 2000 miles away from their homes, I trust that you will overlook their mistakes, if any. Respectfully,

H. GREENWALL, Manager.
Grand Opera House, New Orleans.

NEW ORLEANS, La., Oct. 4.

FIFTH SEASON.
THE BOSTONIANS
In English Opera.
(KARL, McDONALD and BARNABEE, PROPRIETORS.)
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at the
Standard Theatre,
SEPTEMBER 28.
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The Heaviest Revolving Scene Ever Used, the Greatest and Only Collision of 9 car Steamships, are two features of the production. In the face of strong opposition, the NEW play is doing the

BUSINESS AT WASHINGTON, D. C.

See daily papers of Sept. 29.

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Population, 3,000; only theatre in the city. House lighted with electricity. Five trains 20 miles from Chicago. Now booking for 1891-92.

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BRUTUS; or, The Fall of Tarquin,
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NAPOLEON BONAPARTE.

J. JOSEPH ALLEN.

MIRROR INTERVIEWS.

A familiar figure in New York theatrical circles is an active little man of slender build, with iron-grey hair and beard, small, restless eyes, and a quick and nervous speech and manner. He is Gustave Amberg, one of the foremost members of the German colony and the manager of the beautiful theatre that bears his name on Irving Place.

Gustave Amberg came to this country from Austria, in 1866. He had received a liberal education, and had studied music and the drama for six years at the Conservatoire at Prague. On his arrival in this country, therefore, it was not surprising that he turned his attention to those arts.

It was just after the war, and there were very few musicians in the country, so Amberg had no difficulty in establishing his reputation as a pianist. He appeared at one or two concerts, and for some time traveled with a concert company as its star. Four years later he drifted into theatricals, and organized, for the first time in America, a German dramatic company. This company consisted of six persons all told, and he took it through Wisconsin, Illinois and Minnesota. Another tour extended through the South, as far as Mexico.

In 1883, Mr. Amberg, backed by Kramer and Cottrelly, leased the old Bowery Theatre, and reopened it as the Thalia Theatre, thus establishing for the first time a permanent German dramatic company in America. The following year Amberg was made equal partner. Two years later he organized a German opera company, opening at the Star Theatre. The novelty of the venture ensured its success, and Mr. Amberg's initiative was quickly followed by McCaull and Aronson. This was the introduction of German operetta in America. After three seasons more at the Thalia, finding the location of that house objectionable, Mr. Amberg moved up town, and built the new theatre on Irving Place, where he began the twelfth season of his managerial career last Wednesday evening.

Gustave Amberg merits the gratitude of the German colony in New York for the earnestness and intelligence with which he has catered to its amusement, and for the pains he has always taken to raise the standard of his company and his theatre by the exercise of strict discipline and the production of a high class of plays.

Mr. Amberg is an excellent stage manager and a well-read student of dramatic literature. There are few managers in any country who have as wide an acquaintance with the stage and its literature.

He has brought many celebrated actors to this country—Geistenger, Junkermann, Barnay, Thomas, the Meenchener, Sommenthal, Kainz, Boeten, Possart, Giers—all of whom, but for his enterprise, we should know only by name. He has also produced several new works by famous authors almost simultaneously with their production abroad.

I was talking with him the other day, and he said that the prospects for his present season were brilliant.

"My company numbers thirty artists," he said, "including the stars, Josef Kainz, Adelbert Matkowsky and Marie Barkany. But with the best of seasons it is difficult to show very brilliant pecuniary results. The expense of running our theatre is enormous. My salary list is the heaviest in New York."

"Do actors command large salaries in Germany?"

"No, but they hear so much of American liberality that they won't come here unless I offer strong inducements. The German actress, particularly, spends lots of money. She is fond of good living, and her expenses are correspondingly heavy. When she comes to America we have to pay for all this."

"Does the German colony here support the theatre? Are they loyal theatregoers?"

"Yes, the average German likes the theatre when there is anything good to see, and that is why we have to change the bill so often for, although the resident German population is large, only 15,000 to 20,000 constitute the theatregoing portion. We have to keep putting on new pieces simply because these 15,000 persons have soon seen the new piece and want something else. The scenery in my theatre has often been criticized as shabby and inadequate. How can it be otherwise when I produce more plays in one season than any other manager in this country produces in ten seasons? But that is a detail merely. A clever stage manager can work wonders with the oldest scenery.

No, the poor season we had last year was shared by all the theatres in every country. There is an universal stagnation in the theatrical world, and I attribute it chiefly to the lack of new plays. I mean good new plays. The playwrights are writing nothing. They are prosperous, and consequently lazy.

"Look at Sardou! What is his work to-day compared to what it was ten or fifteen years ago? None of the German dramatists is providing anything. It takes an empty stomach to make a genius. Of this fact we have abundant proof. Mascagni would never have composed his superb Cavalleria Rusticana had it not been for the inducement of the prize offered. Nor should we have known Strauss, Millocker, Bizet, and a hundred other famous men if they had not been in poverty at the debut of their career. A dramatist is ruined directly he becomes rich. Sudermann, who promised so well, wrote one play, Die Ehre. He was too successful, and it spoiled him."

Have you ever produced a play written by a resident German?"

"No. Several have been offered, but none proved suitable. They all had too much horse play and local farce in them. We want artistic work. If a good play were sent in I should certainly produce it."

"What is your opinion of our American theatres?"

"You have some very handsome theatres and many very good actors. I think the best stock company in New York is that at the Lyceum. Mrs. Booth I consider the best American artiste. I am also a warm admirer of young Mr. Southern. I think he shows great promise. Mansfield I like in some pieces, but there is not much substance in him. He is not an actor in the true sense of the word. His only forte seems to be in character sketches. His Nero I consider very distressing. An actor I am considerably disappointed in is Robert Mantell. He promised well at one time. But now . . . Mr. Palmer has an excellent stock company. I like Maud Harrison very much.

"As to Daly's company, there is a good deal I admire in it, but there is so much Miss Ada Rehan that it becomes tiresome. All the plays he produces are spoiled by the way they are altered and cast so as to give Miss Rehan all the fat. It is inartistic to give one member of a stock company so much prominence over the other member. Of course, we understand that Miss Rehan is a charming little body, but Mr. Daly can't expect everyone to be as infatuated with her artistic qualities and as blind to her faults and limitations as he is himself.

"Mr. Daly's adaptations from the German are very funny. He shears them completely of their vitality and native wit. I am persuaded that the German author would never recognize his own play. It is a great mistake to think one can import a German play, dislocate it, and serve it up, expecting it to taste as well as in Germany. Aronson tries to do it at the Casino and egregiously fails. A German play or a German opera acted or sung by Americans will no more resemble the original than will domestic lager resemble the imported article. When Aronson and Daly digest this fact they will be wiser and happier men.

"Do you go much to our theatres?"

"As much as I can. I take great interest in every new play produced."

"What strikes you as being the greatest difference between the German and the American theatres?"

"The stage management, which includes, of course, the discipline of the actors. We make a great art of it. Your stage manager cares for big effects only—a striking piece of stage mechanism, a stained-glass window, a sensation. We care less about this than about being as perfect as possible in every petty detail. We count more on the *ensemble* of a picture. The proper exit of an actor is of greater importance in my eyes than the most effective stained-glass window. This in all deference to Mr. Belasco whom I recognize as an artist. People come to my theatre and exclaim: 'How do you do it—the stage management is remarkable.' It is simply a matter of hard work. Every day during the entire season we have two rehearsals. The company doesn't like it, of course, but they have to do it. I am very strict on the stage. I don't allow an actor to count up the house while he is playing, or to nod to a friend in the audience. Your stage managers are apparently more lenient in this respect."

"What do you think of American plays?"

"They are promising, without showing any marked ability. The average American or English play produced is of a harmless, sentimental order, not calculated to do anybody much harm or much good. They remind me of weak tea—pleasant enough to drink when one is thirsty, but without much body.

"I have no doubt that the day will come when some more vigorous school of writers will come to the front in America as they have come in Germany, and with strong, interesting plays. A play, to be deeply interesting to men and women, must deal with subjects of interest to men and women. The subject most interesting in all time has been love—not the maudlin love of the sentimental schoolgirl and beardless adolescent, but the love of the grown man and woman.

"At present, however, America is peculiar in this respect. American men are too busy making money, and neglect Venus sadly. But as the country grows older this will change, and it will be as it is in the old countries of Europe. Then, and then only, will America have a national drama."

ALI BABA.

MANAGER VARNEY'S ENTERPRISE.

Manager E. W. Varney seems to have a good thing in The Vendetta. From all sides come reports of its pecuniary success, and application for return dates. W. A. Whitecar is said to be doing the best work of his life in the star part, and the rest of the company have obtained excellent press notices. In the case of The Vendetta, Mr. Varney took the bull by the horns, and literally forced it to draw. He got in advance an immense amount of elaborate printing and scenery, and spent as much as if he knew the play would turn out a second Monte Cristo. He is lucky, and has won. But where would he have been if he hadn't?

FOREIGN.

LONDON.

SEPT. 20.—The Daly organization is still at the Lyceum, and playing to good houses. A Night Off was the attraction all last week. The Londoners complain that Mr. Daly brings the same plays each time. Perhaps Mr. Daly has nothing else to bring. The company leaves London about Oct. 1.

The new wordless pantomime, Yvette, at the Avenue Theatre, is not a success. It is usually the case when the public gets too much of a good thing. The piece is by the same author as the successful Prodigal Son, but this time he attempted to tell a long complicated story which completely swamped the play. The secret of the Prodigal Son's success was its simplicity. M. Chantand did some good work as Yvette's father, so did Milly Dathenes as Pierrot.

Miss Hawthorne is not particularly happy with her new play, A Royal Divorce, at the New Olympic. The drama is badly constructed, and this is not redeemed by the quality of the acting. The plot is merely the historical account put on the stage. Miss Hawthorne acts earnestly, but is not convincing as the unfortunate Josephine. The piece is beautifully staged.

The promenade concerts at Covent Garden were inaugurated for the season last Saturday. Sir Augustus Harris is catering to the lowbrow this year by giving a popular style of music. The classics are practically banned. Arditi, Cusins and Crook will conduct, and besides the brilliant orchestra three military bands are to be added. The new waltz is called "Old England." It does not come up to the standard of its predecessors.

The MacMillans have just issued the first volume of a series of English plays, thus protecting for the first time by the copyright relations between this country and America. Henry Arthur Jones' Saints and Sinners is the first volume, and it consists of [illegible] pages, including a voluminous preface by H. A. J. himself. Mr. Jones says the passing of the act is of the highest importance to English playwrights, and to the future of the English drama. Speaking of antagonism between the literary and theatrical elements of a play, Mr. Jones says: "Very often this antagonism is more apparent than real; very often it is the just rebellion of the theatrical ass (I am speaking quite figuratively) against carrying a load of literary luggage that does not belong to him; very often it is his native friskiness, refusing to carry any literary luggage at all."

Much interest is being taken in the debut of Henry Irving's son, H. B. Irving. He is said to be very clever. He makes his appearance on Saturday next at the Garrick, as Lord Beamfoy in School.

Joseph Hatton's version of The Prince and the Pauper is announced for next month at the Vaudeville. Marie Linden will probably be the Elizabeth.

We are going to have some Chinese actors in London. This is due to the exertions of C. J. Abud, who has been negotiating for the appearance here of the Chinese Theatre company, of San Francisco. I don't imagine the venture will prove profitable.

A. F. B.

PARIS.

SEPT. 20.—The managers are busy preparing for the Winter's campaign. All of them have come out with extensive, and, in some cases, ambitious programmes.

The Comedie-Francaise will produce the first week in October a new comedy, in three acts, by MM. Hippolyte Raimond and Maxime Boucheron, entitled L'Ami de la Maison. A new French version, by M. Delair, of The Taming of the Shrew, will follow. About December, Jean Richepin's new five-act drama, Par le Glaive, will be given, with Mounet Sully in the principal part. Alexander Dumas' new play, La Route de Thebes, is nearly completed. It will be read to the actors of the Francais next week, and then will be placed at once in rehearsal. Other plays accepted for production at the Comedie are: l'Amiral, comedy, in two acts, in verse, by Jacques Normand; la Reine Juana, drama, in five acts and in verse, by Alexander Parodi; Jean Darlot, drama, in three acts, in prose, by Louis Legendre, and Pour la Couronne, drama, in five acts, by Francois Coppee.

At the Odeon the programme is no less brilliant. Many foreign masterpieces will be produced, including Othello, ten tableaux, in prose, with incidental music; Macbeth, seventeen tableaux, in verse; Cymbeline, eight tableaux, in prose and verse; Faust, twelve tableaux in verse and prose, with new incidental music; Calderon's Devotion to the Cross, four acts, in verse; Sheridan's Rivals, three acts, in prose; Schiller's Don Carlos, and Ibsen's Doll's House. Miss Rehan will play Nora. In the way of novelties, Mr. Porel will produce l'Herbagere, comedy in three acts, by Paul Harel.

M. Harel is quite a character. He is a simple innkeeper in a small town in Normandy. When he is not serving wine to his customers he amuses himself by writing verses. Paillaron, the dramatist, saw some little play he had written, and told the worthy peasant to send it to M. Claretie. The very idea paralyzed the rustic, but he complied. This play was refused by Claretie, but on the additional recommendation of Ludovic Halevy, was accepted by Porel for the Odeon.

M. Porel will also produce l'Argent des Autres, comedy in five acts, in prose, by Leon Hennique; Esope, comedy in three acts, in verse, by Theodore de Banville; Loulou, comedy in four acts, in prose, by Jean Jullien; Manon Lescaut, comedy in six tableaux, in verse, by Georges de Porto-Riche; Pauline Berthier, comedy in four acts, in prose, by Armand d'Artois; Dona Flor, drama in four acts, in verse, by Auguste Dorchain; The Mariage de Peki, Chinese comedy in six tableaux, in prose; La Barynin, comedy in four acts, in prose, by Mme. Judith Gautier and Joseph Gaydo; Jose, drama in five acts, in verse, by Louis Legendre; Henri de Breuil, comedy in three acts, in prose, by M. Vercousin; Fin de Race, comedy in five acts, in prose, by Albert Guinon. The Kean of Alexandre Dumas, the Fantasio, and the Andre del Sarto of Alfred de Musset and the Sappho of Daudet will be revived. A lyric drama, entitled Struensee, by Jules Barbier, with Meyerbeer's celebrated music, will be produced with the assistance of Lamoureux and his orchestra.

At the Vaudeville Albert Carre will produce Helene, rustic drama in three acts by Paul Delair. Martha Brandes will play the leading part. M. Carre will give this season a series of authors' matinees. Among other plays he will produce are Ibsen's Hedda Gabler, Les Isbards, comedy in three acts by Albert Guinon and Maurice Denier; La Paix de la Maison, comedy in three acts by Auguste Germain; La Cruelie, one-act play by A. Leya; Tel, play in three acts by Jacques Le Lorrain; Suzanne Dorville, play in three acts by M. de Castro, etc.

Miss Helyett is still running at the Bouffes and shows no sign of exhaustion. The new operetta to be staged there will be Eros, by Norrai and Jaime, music by Vidal. After Eros the Prodigal Son will be revived.

This ample list promises well and gives evidence of considerable activity in the play-making world. If the season fulfils its promise, it will have proved one of the most brilliant in years. M. Porel is to be congratulated on the important part he is giving to the foreign drama.

X.

BERLIN.

SEPT. 23.—After a pleasant voyage I reached Bremen about two weeks ago, and departed the same evening for Berlin, although I had received a cordial invitation to witness a performance of Gounod's Faust at the Opera House.

Berlin is truly a wonderful city, and since my last visit—some five years ago—it seems even brighter and gayer than before.

The regular theatre season, of course, is at present not in its height—too many out door amusements still taking place. However, a great number of theatres and opera houses have started in with a revival of last season's and olden successes, and, judging from the attendance, the season promises to be very successful.

At Kroll's Theatre the grand opera season came to a close last week Monday, after giving The Barber of Seville with the celebrated Francesco d'Andrade as Figaro on the previous Friday, and Lucia with Emi Gotze as Edgardo on Saturday night. I shall defer any comment upon these operas except to say that their rendition was superb in every detail.

At the Friedrick Wilhelm Stadt Theatre Berlin's most popular comic opera house, Girofle Girofla at present occupies the boards, and this old, but always pleasing, piece draws large houses. The principal artiste is Madame Amatour, who is the Aurora.

Prou-Prou is being performed at the Residenz Theatre.

A great drawing card in Berlin at present is a danseuse, on the Carmencita order. Her lithographs are all over the city and attract general attention. She figures under the name of Otero. I wonder if this can be the same Otero who danced at the Eden Musee last season.

When I visited the Adolph Ernst Theatre the other evening, I was astonished to see a miniature theatre an exact reproduction of the original, beautifully illuminated by electric lights, take the place of the "advance sheet," or house plan, in the box-office. This model enables every purchaser to get a good view of the regular theatre, and helps him greatly in selecting his seats. At the fashionable opera houses in Paris, the same kind of models are used, and I wonder why our enterprising American managers do not introduce the same method. It is certainly very practical, and it saves the ticket-seller a great deal of time in answering all kinds of questions about the location of seats. The model stands on a rich pedestal in the lobby of the theatre.

The local papers devote considerable space to the differences between Messrs. Barnay, manager, and Kainz, actor. The first named gentleman had a warrant for Mr. Kainz' arrest issued for an indebtedness of 2,000 marks. Mr. Kainz intended to leave in a few days for America to fulfil his engagement there, hence this trouble. Some of the papers say that Mr. Barnay did not intend to have Mr. Kainz arrested; he wished only to place him under surveillance in order to secure an attachment against his property. When the constables arrived at his domicile, however, they found that Mr. Kainz had disappeared, and rumor has it that he went to Austria and thence to Italy, and from there took his departure for America.

No doubt you have heard all about the trouble in Paris on account of the Lohengrin performances there. I will, therefore, only add that the German newspapers devote considerable space to this matter, and express themselves in terms not very flattering to the French public. One paper publishes to-day the news that the Paris journal *Intransigeant* has issued a proclamation to the French nation to form a league as a reply to the Lohengrin performances in Paris. This league shall insist upon the ejection of all Germans from Paris, and the journal finishes by saying that the best plan to make existence for the Germans in Paris impossible would be to refuse them, one and all, engagements in any kind of enterprise. It is unnecessary for me to devote more space to this contemptible behavior of a people that wishes to take a foremost position in civilization.

THE MIRROR reaches here every Friday noon, and you may depend upon my eager waiting for American news.

RICHARD STAHL.

FOREIGN ECHOES.

Robert Buchanan has just published a volume of verse, entitled "The Outcast."

Miss Helyett has been played nearly 400 times in Paris, and still goes merrily on.

In three years from now M. Got will have been a half a century an actor of the Comedie-Francaise.

Madame Trebelli, the famous contralto, has been compelled finally to give up the stage. She is paralyzed on one side of her body.

Cinderella is running at the Paris Chatelet. It is superbly mounted, and has Madame Simon-Girard, of the Folies Dramatiques, in the title-part.

The London Independents open their season this month. Zola's Therese Raquin will be the play. George Moore has done the translating, so it will probably cause something of a sensation. Mr. Moore and Mr. Grein are the directors of the Independents this year.

Humpty Dumpty will be the pantomime at the London Drury Lane this year.

Gilbert and Cellier's new opera is entitled The Clockwork Man. It will be produced at the London Lyric with Geraldine Ulmar, Lionel Brough, Isa Lewis, J. Robertson and Harry Monkhouse in the cast.

Beerbohm Tree has the questionable reputation of being the most fashionable actor in London.

The London Savage Club will dine Sir Augustus Harris on the 27th to commemorate his being knighted. Sir Augustus Harris—what a mouthful!

Paulus has done very well in London. He has already drawn more than enough to the London Pavilion to pay the total cost of his engagement.

There was some rumor in London that Daly contemplated the production of Horner's version of Ma Cousine at the Lyceum before he left.

A meeting of the shareholders of the London Canterbury and Paragon Music-Halls Company, Limited, was held recently. The accounts for the year ending July 31 show that the takings were £59,291 for admission, and £16,112 for refreshments. The artists' salaries amounted to £24,883, and the balance of profits amount to £6,700. This admits of a dividend of nearly 4 per cent for the year on the share capital.

A. W. Pinero's new four-act play, The Times, will be produced very shortly at Terry's Theatre. The cast will include: Fanny Brough, Helena Dacre, Annie Hill, Alexis Leighton, Florence Tanner, and M. Talbot; Edward Terry, W. G. Elliott, H. O. Osmond, W. T. Lovell, A. Sims, and Fred. Thorne.

It is not generally known that the musician's baton is of comparatively modern invention. The orchestra leader, Lulli, was the first to introduce it. Before his time they used to beat time either with the feet or by striking one hand against the other. Some batons are very costly. Mozart used one of ivory. Meyerbeer used one of solid silver.

Kurley Bellew and Mrs. James Brown are in London. Kurley is described as looking pale and haggard. Mrs. Potter says she will positively return here next year and that she has had several offers from New York managers. She may open in this city in Hero and Leander.

Henry James' play, The American, has been seen in London and is a success, according to the cabler. But, as we know to our cost, these latter generally go by contraries. Elizabeth Robbins, who made a hit in Hedda Gobler, is said to have been as successful in Mr. James' play.

James S. Blood has been commissioned by Mary Eastlake to write her a new play for her coming tour in this country.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and not called for will be returned to the post office. Circulars and newspapers excluded from this list.

Adams, G. H.	Fisch, Bertha	Mgr. Bell and Ellis
Alexander, M	Friend, Brietyn	Mgr. Inn the rem'n
Archer, H.	Ferguson, Mattie	McFarland, E. A
Arthur, Iola	Gilmore, J. H.	McVicker, Isabel
Atkinson, Earl	Gray, F. C.	McCarthy, Dan.
Arbuckle, Marion	Gray, Alice	Martin, Coke
Ayres, Alfred	Goodwin, Nat C.	Mme. Madysa
Blaisdell, Wm.	Grey, Geo. S.	M. Dowell, Harry
Byth, James F.	Gilmane, C. F.	Odell, Maude
Brun, Joseph	Gray, Annie	Owsley, Fitzhugh
Black Sheridan	Granbury, Helen	Pitou, Augustus
Boyer, Mary	Gilmann,	Paulding, Frederick
Browns, James	Hadley, Lillian	Persons, Walter
Brady, J. A.	Hartman, Berrs	Perkins, Wm S.
Brown, J. H.	Hamblin, W. S.	Radcliffe, Sunnie
Banners, M.	Henderson, A. J.	Riley, Wm.
Bloodgood, Harry	Harwood, H. W.	Rattael, John J.
Brown, J. W.	Hamilton, Ray	Russell, Sol Smith
Conner, Wm. F.	Hayden, Martin	Rateshide, Geo. H.
Cheeley, Wm. S.	Hamilton, J. W.	Royston, W. E.
Carle, Alice	Hanchett, Stacid	Stanley, J. B.
Coggeswell, Cathe C.	Johnstone, Barry	Smith, G. L.
Carleton, W. F.	Jacobs, John	Seeley, J. Son
Campbell, Robert	Jarvis, Lee	Stone, A. G.
Casseneuve, Paul	King, J. H.	Smith, Beaumont
Clarges, Verner	King, E. C.	St Clair, W. S.
Coleman, J. J.	Kahn, Gustave	Shine, Giles
Clarke, Harry C.	Kent, Chas.	Steiner, Emma
Creighter, Geo. Fitz	Keenan, J. F.	Thompson, G.
Carroll, C. [illegible], M. D.	Kanker, A.	Thursby, Emma
Chidley, Sydney	Knight, Geo. S.	Thompson, John
Connelly and Gerard	Lynch, Mark	Thayer, Rex
Dixon, Maude	Lawrence, Ada	Thomas, Walter
Downie, Bro. and	La Vere, M.	Tyler, Geo. C.
Duckstader, Lew.	Leonard, Mattie	Vroom, Edwar
LeRyther, Mrs. J. A.	Mgr. Outer 20 years	Vance, Annette
DeVito, Signor	Maynard, Agnes	Van Tassel, Cora
Eyre, Sophie	Milliken, Col. James	Wilson, George
Edwards, Henry	Merton, Adelaide	White, Lamia
Ellis, H. Wayne	Mgr. Rocky Mtn.	Wickham, Harry J.
Elsler, H. C.	son Bill	Wells, Walter
Fosserie, Emma	Mgr. Fair of Kids	Whitbeck, Wm.

IN OTHER CITIES.

NOTICE TO CORRESPONDENTS.

All out-of-town letters should reach this office on Thursday or Friday mornings at the least, otherwise letters will be too late for publication. When in doubt about the proper time to mail letters for the Correspondence Department, consult the local postmaster. Each correspondent must make a report to this office every week, when there is no attraction for the week send postal to that effect. All letters should be addressed to 1402 Broadway, New York City.

PHILADELPHIA.

Although E. S. Willard did not draw crowded houses, his engagement was a pronounced artistic success, and when he returns here next March the monetary results will undoubtedly be adequate to his merit.

Tar and Tartar opened to an immense audience at the Chestnut Street Theatre Sept. 28. Marion Manola and Digby Bell received an ovation. Strong co. Abraham Lincoln 12-17.

Fanny Rice gave Philadelphians A Jolly Surprise at the Walnut Street Theatre 28, which proved an admirable vehicle to display the abilities of this sprightly comedienne. Many new specialties are introduced along with those in which Miss Rice was so successful while a member of the New York Casino co. A clever supporting co., including A. A. Mack, Charles H. Bradshaw, and Lawlor and Thornton, and Miss Rice in the fun-making. Miss Eastlake 5-10. Boys and Girls 12-17.

Frederick Paulding in his new melodrama, The Struggle of Life, appeared for the first time as a star in Philadelphia at the Arch Street Theatre 27 with a fair-sized audience in attendance. The play is not up to the standard of the ordinary melodrama and is unworthy of the talent of Mr. Paulding. A competent cast supports the star, led by Guy Lindsley, Murray Woods, and Adelaide Fitz-Allen. Rice's Knotty Affair 5-10; The Grab-Bag 12-17.

The Empire Theatre had a fine audience 28 when Marie Hubert-Frohman made her first appearance here in The Witch. Miss Frohman made a very favorable impression in the emotional role as Marguerite, and received well-merited applause. Charles Jehlinger in the leading male character was excellent, and the rest of the support was good. Sadie Scanlan in Eily 5-10; Money Mad 12-17.

Julia Marlowe opened the third week of her engagement at the Broad Street as Rosalind before a small audience. This is by far the best character assumed by this artiste. The delicate finish, the poetic quality, and the varying light and shade of the character are exquisitely portrayed by Miss Marlowe. The Orlando of Mr. Tabor was very effective. New York Lyceum co. in repertoire 5-10.

Blue Jeans is playing a two weeks' return engagement at the Chestnut Street Opera House, opening there 28 before a fair-sized audience. The cast has been changed somewhat since its last appearance here, Robert Hilliard in the part of Perry Bascom being new here. Stuart Robson in She Stoops to Conquer 12.

The season of grand opera, that has attracted so much attention all over the United States, and made Philadelphia America's operatic centre, closed amidst a blaze of glory 26, and was ushered out by by an audience wild with enthusiasm. All the principals received ovations, and Director Hinrich was called before the curtain to make the usual speech. The season has been highly successful, both pecuniarily and artistically. The co. have all been engaged for next season.

The Royal Midgets opened a two weeks' engagement at the Grand 26 before a large audience, presenting their new extravaganza, by Rankin and Gordon, entitled Gulliver Among the Lilliputians. Some clever people are seen among the little folk, and the performance goes with a dash that is surprising. The leading parts are sustained by Commodore Foote and Admiral Dot. Rosabel Morrison in The Danger Signal 12-17.

Jack Royal of the Ninety-Second, a new military drama in six acts, by A. C. Wheeler ("Nym Crinkle"), was successfully launched before a large and brilliant audience at the Park, and no doubt will win fame and fortune for its owner, Harry Lacy. The play is full of action, the interest never flags, the dialogue brightly written, and the staging excellent. The plot hinges on the heroic experiences of Jack Royal of the United States Engineers, who being detailed by the Secretary of War to superintend some cannon castings at the Manhattan Works, becomes the company's superintendent, quells the spirit of insubordination among the workmen, nips a conspiracy in the bud, falls in love with the daughter of the Manhattan's chief stockholder, enlists, and is made Colonel of the Ninety-second Regiment, goes to the war, returns covered with glory, and eventually straightens everything up even to his love affair. As Jack Royal Mr. Lacy does the best work he has ever done. His portraiture of the brave young engineer was marked by manliness and strength, together with earnestness, which made a deep and telling impression. Next to the star the best work was done by Myron Calice as Colway Hartnett. There is not much comedy in the piece, but what there is was well brought out by J. H. Bunny and Harry Holt. Mary Hampton and Marian Clifton did excellent work in the leading female characters. The play was beautifully and elaborately staged; the forge scene being very realistic.

John T. Kelly, Dutch Daly and a host of clever people convulsed an immense audience at the National 28. Corinne in Carmen 5-10; Midnight Alarm 12-17.

Hyde's Specialty co., with the addition of Jack McAuliffe, has been drawing crowded houses at the Central this week. The co. is excellent and comprises such well-known people as James Hoey, Helene Mora, Imro Fox and others. Tony Pastor's co. 5-10; Howard Athenæum co. 12-17.

Joseph J. Dowling and Sadie Hasson are drawing good-sized audiences at the People's Theatre, where they opened 27 in The Red Spider. The play is excellently cast and nicely staged. Two Sisters 5-10; A Hole in the Ground 12-17.

Girard Avenue stock co. are giving an excellent revival of The Romance of a Poor Young Man this week which will be followed 5 by The Clemenceau Case and 12 by As in a Looking Glass.

A realistic drama, Down on the Farm, is drawing the inhabitants of Southwark in large numbers to the South Street Theatre this week. Avenger 5-10; Uncle Isaac 12-17.

Gus Hill's co. is amusing good-sized audiences at the Lyceum opening 28. Specialties good. Go-Won-Go-Mohawk 5-10; Howard Burlesque co. 12-17.

Dear Irish Boy changed its location 28 from the Lyceum to Manager Jermon's other theatre, the Kensington, where it is meeting with general approval. S. R. O. Vaudevilles 5-10; Ivanhoe Burlesque co. 12-17.

Agnes Wallace-Villa in her familiar play, The World Against Her, was seen at Forepaugh's 28 by two large audiences. Dowling and Hasson 5-10; Black Thorn 12-17.

An excellent variety bill, headed by O'Brien and Redding, is drawing crowded houses to the Bijou this week.

Variety and comic opera still prevail at the Casino, Olivette being the opera for this week. It is well sung and acted. A good variety bill concludes the performance.

Carncross' co. continue to do a good business with their clever songs and burlesques.

H. Grattan Donnelly has resigned as press agent of the Arch, to devote himself exclusively to his dramatic work. He is now in New York, directing the rehearsals of his new play, The American Girl, and immediately after its production he will begin work on a new play for J. M. Hill.

Lydia Thompson was in town last week on a visit to her daughter, Zeffie Tilbury, a member of Mr. Willard's co.

Florence Watson, of this city, has been engaged for the part of Rosa Burton in Bound to Succeed.

Max Figman, who has made a hit in Indigo, is a Philadelphia boy, and was formerly a newspaperman here. His father was at one time the lessee of the National Theatre.

The Philadelphia Lodge of Elks will give their annual benefit at the Opera House on the afternoon of Nov. 5, when a programme numbering the pick of the talent in Philadelphia at that time will be presented.

The personal property of the late L. Fleischman was appraised at $70,250. His personal effects in the two theatres, Walnut and Park, were appraised at $5,600. The good will of the Walnut was not appraised, the lease not expiring until Aug. 1, 1904.

Immediately after the last performance of the American Opera co. the members scattered at once. Del Puente, H. D. Campbell, W. H. Clarke and Greta Risley will join the Minnie Hauk co. in Chicago; Olga Islar and Pavn Clark will return to Europe; Guille and Richard Karl will go to San Francisco, and Mme. Kronold and Clara Poole will go to New York to sing in concert.

George B. Frothingham, of the Bostonians, was the recipient of a handsome and unique souvenir, presented by his many friends in Philadelphia. It was a breastpin in solid gold, representing a ham with the word "Frothing" on it. The presentation was made on the last night of his engagement here.

Pauline Hall has a new comic opera by an American, which she will produce for the first time in Philadelphia next May.

The Anglo-maniacs were in high glee last week over the influx of the British. There were Mr. Willard and several members of his co., George Barrett and many of the people of The Spider and the Fly co., to say nothing of Lord Hawke's cricket team, who are at the present time in the *cum-comin'*.

In the near future Manager Worrell will devote a week now and then to a high class vaudeville attraction.

Fred. C. Whitney, of Detroit, has become associated with J. Charles Davis in the management of the Lilliputians now playing here.

Elizabeth Garth, leading lady of the Girard Avenue stock co., will leave there after this week, but will return later in the season.

Manager Allee was in Boston last week conferring with his partner Manager Keith. We are now awaiting developments.

Miss Eastlake's co. are rehearsing this week at the Walnut, where they will appear in Clito and A Yorkshire Lass.

The name of Miss Marlowe's new one-act play has been changed from A Poor Player to A Lesson in Love. Manager Stinson having been notified that the first-named title had been copyrighted. It will have its *premiere* 2.

Director Hinrich was banqueted at the Stratford Hotel last evening by the dramatic critics of the Philadelphia dailies, in honor of his services to the Quaker City public during the past four years in educating the popular taste in musical affairs. Dr. A. C. Lamdin, of the *Times*, was the chairman of the dinner, and a most enjoyable time was spent by all present.

A big bid is being made by managers for the lease of the Walnut and Park Theatres, two of the most popular and best paying theatres in the city, which will be sold within two weeks. Rich and Harris, Zimmerman and Nixon, Thomas J. Ryan, Klaw and Erlanger, Abbott and Teal, and Harry Miner are among the competitors for the prize.

JOHN S. CAVANAUGH.

CINCINNATI.

A High Roller furnished the attraction at Heuck's during week ending 3, and drew large houses nightly. John D. Gilbert as J. Mortimer Wigtall has apparently not lost his ability as a comedian and demonstrated, by long odds, that he is the star of the rather extensive organization. The marches under the capable direction of Barney Fagan, were executed with wonderful precision, and the dancing of Psyche was a feature. The work of Leon and Lottie Mortimer, Louise Arnot, and Belle La Verde is deserving of more than passing mention. Still Alarm 4-10; U and I 11-17.

The week of 28-3 at the Grand was devoted to comic opera with Pauline Hall, a Cincinnatian born, as its exponent. The bill for the week included Madame Favart and La Belle Helene. In both operas the fair star appeared to advantage, though in neither does she shine as resplendently as in Amorita. Her support included George C. Boniface, Jr., William Blaisdell, Bonnie Weldon, Arthur Miller, Rosa Cook, and Ida Grinnell. Both operas were handsomely staged, and the attendance was of a nature that pleased the managerial heart. W. H. Crane in The Senator 5-10; The City Directory 12-17.

At the Pike Henry Guy Carleton's poetic play, The Lion's Mouth, proved a potent attraction and Frederick Warde's portrayal of the chivalrous young exile was both earnest and artistic. Charles Herman made a most intense villain, while Victory Bateman as Linora appeared to excellent advantage. The cast was exceptionally strong and the mounting of the play reflected creditably on the management. Richard III. was the programme for the close of the engagement. Augustus Piton co. in Geoffrey Middleton and A Modern Match 5-9; The Minnie Hauk Grand Opera co. 12-17.

Havlin's attraction week of 28-3 was Herbert Hall Winslow's comedy-drama Birds of a Feather with Marie Sailer and Charles Bowser in the principal roles, ably assisted by Frank McNish, Barney McDonough, Annie Lippincott and Nina Esterbrook. The scene of the play is laid in South Carolina after the war, and several of the scenes are of the sensational order. The specialties of Marie Sailer and Frank McNish were warmly applauded. Fantasma 4-10; Primrose and West's Minstrels 11-17.

The genuine Irish drama was given an opportunity at Harris' 28-3 when Dan McCarthy's drama The Cruiskeen Lawn constituted the attraction. Paddy Murphy as Dublin Dan monopolized the honors of the week and the cast generally was satisfactory. Prof. Campbell's views of Irish scenery presented during the third act were well received. Hearts of New York 4-10; Wilbur Opera co. 11-31.

At the People's the Nibbe French Burlesque co. 17 drew large houses. The more notable features of the programme were Maud Walker's singing and the Nibbes' in their clever specialties. The entertainment was attractive throughout and the troupe will in all probability be secured for a return engagement. Rice and Barton's Rose Hill Burlesque co. 4-10; Gus Hill's Novelty comb. 11-17.

The scenic effects of The Last Days of Pompeii at the Campus, belonging to the Order of Cincinnatus, were destroyed by fire night of 25.

Manager George E. Baker, of Harris', who was tried for violation of the Sunday law 24 by Judge Gregg and a jury, was found guilty, after a three hours' trial, and fined fifty dollars and costs. A stay of execution was afterward granted for ten days, and the case will be appealed to the circuit court.

The cases of managers and performers arrested 27, charged with participating in Sunday performances, went on the postponed calendar, after being called in the police court 28, and will doubtless remain there until the case of Manager Baker is decided in the circuit court.

Henry Barton, for several years leading juvenile in the famous stock co. of the old Wood's Theatre, under Barney Macauley's management, is now a prominent member of Fred. Warde's support. The stock company during Mr. Barton's connection included James O'Neill, Joseph Whiting, J. Newton Gotthold, E. A. Locke, M. B. Curtis, Clara Morris, Nellie McHenry and one or two others who have since achieved fame and fortune in the theatrical world.

Barnum and Bailey's Circus exhibited here 28, 29, giving two performances daily, and the attendance was very large.

Pauline Hall, under Manager Miles' guardianship, enjoyed the Latonia running races 29, and was the observed of all observers in the grand stand.

Manager R. E. J. Miles announces his intention of putting the Corner Grocery on the road shortly after the holiday season for a twelve weeks' season, and has secured A. Lorenzo as business manager.

Joseph Herfurth has completed several sets of scenery for the new Opera House at Owensboro, Ky.

Manager Hubert Heuck, of the North Side theatres, is now recreating at Put-in-Bay and making life miserable for the inny inhabitants of that portion of Lake Erie.

JAMES McDONOUGH.

CHICAGO.

Minnie Hauk and her Grand Opera co. were given a cordial reception at the Opera House, and the brief engagement will undoubtedly be both an artistic and pecuniary success. On the opening night the theatre was crowded and every night there has been little room to spare. The star has appeared in La Traviata, Carmen, Cavalleria Rusticana, Il Trovatore, and Faust. The co. is a most capable one, and includes Mme. Natali, Miss Campbell, Del Puente, Signor Montariol, and Mr. Clarke, all of whom are finished artists. Mme. Hauk is to be congratulated on her revival of grand opera. The co. repeat the same operas 4-10.

At McVicker's the absurd and utterly stupid affair entitled Mr. Macaroni has wearied small audiences, and it is improbable that Manager McVicker will ever again allow such a mess of rubbish to occupy his stage. Bernhardt will be seen here for the next two weeks. Her repertoire consists of the plays she made famous on their first production in Paris. La Tosca, Jeanne d'Arc, Fedora, and a new play called Pauline Blanchard, which is said to be one of her strongest characterizations.

Russell's aggregation of pretty girls and some exminstrels had a rousing reception at the Columbia. The piece is called The City Directory, but might just as well be entitled go as you please. The people are turned loose to make a laugh and they do it somehow. Amelia Glover, the American dancer, was greatly applauded, and Willis Sweatnam also met with the favor of the audience. Reed and Collier in Hoss and Hoss 4-10.

The Lyceum Theatre co. continued to fill Hooley's. This fine co. was seen to special advantage in The Charity Ball and The Wife. Rosina Vokes and her comedy co. 4-10.

Duff's Opera co. in Queen's Mate met with a slight falling off in attendance at the Grand Opera House the last week, owing to the strong counter attractions. The co. remains week of 4-10 and will give Paula.

Hallen and Hart met with favor in Later On at the Haymarket. William Barry in McKenna's Flirtation 4-10.

The Limited Mail drew large crowds to Havlin's, and the engagement was most prosperous. Verona Jarbeau in Starlight 4-10.

Lights and Shadows was quite successful at the Windsor, and filled the theatre. Carroll Johnson in The Governor 4-10.

J. H. Wallick in The Bandit King found great favor at the Alhambra. P. F. Baker 4-10.

Lost in New York was a good card at the Academy, and drew large audiences. J. H. Wallick 4-10.

At Jacobs' Clark Street Theatre Charles McCarthy in One of the Bravest was well received, and played a profitable engagement. Lost in New York 4-10.

The Theodore Thomas grand concerts are to begin shortly at the Auditorium, and the advance sale has been tremendous. There will be twenty regular concerts at advanced prices, and twenty public rehearsals at cheap rates.

There will be a great rush to see the divine Sarah at McVicker's. The opening day's sale of seats netted $25,000.

W. L. COSSAR.

LOUISVILLE.

Hanlon's Superba opened Sept. 28 to the capacity of Macauley's. The scenery, costumes and elaborate mechanical effects make up a wonderfully complete performance of the kind in which the Hanlons excel. Daisy Ramsden made a hit in her vigorous dance.

Dennisette was the opening opera given by the Marie Greenwood Opera co. at the Masonic. Black Hussar will fill out the remainder of the engagement. Still Alarm is the next attraction.

Nellie McHenry in A Night at the Circus is a success at Harris', where she is drawing large audiences. John Webster has a good part, and so has Genevieve Reynolds.

The Bijou's offering is Frank L. Frayne, Jr., in The Boy Ranger. It is meeting with popular favor.

Straight variety at the Buck is attracting the usual large business at that house.

Charles M. Shreve, Jr., will leave this week to join the Two Jacks co. He possesses a good stage presence and has a fine baritone voice.

Messrs. Quilp and Camp are more than pleased with the advance sales for Bernhardt and the Theodore Thomas series of concerts.

Orrin Johnson, of Frohman's co., spent a few days here visiting his relatives. His success in the profession gives much pleasure to his friends in this his native city.

Katie Strauss is again in the city, much benefited by her trip to the Far West.

CHARLES D. CLARKE.

DETROIT.

Herrmann occupied the Lyceum Theatre Sept. 21-26, and drew large-sized audiences. O'Dowd's Neighbors opened 27 to a fair sized audience. Much interest was taken in May Whittemore and Minnie Bernard, who are both Detroiters. Miss Whittemore has the more prominent place in the cast. She has an excellent voice, which she uses to good advantage, and in the few speaking lines she has quitted herself creditably. Miss Bernard had but little to do, but did that little very acceptably. Aunt Bridget's Baby 4-7; A. M. Palmer's co. 7-17 in Alabama.

Robert Downing closed a successful week's engagement 27 at the Detroit Opera House. Mr. Downing's work was more artistic and finished than ever before. Eugenia Blair and F. C. Mosely gave strong support. If anyone ever doubted the popularity of W. H. Crane in Detroit he should have looked in on the large and fashionable audience that welcomed Mr. Crane and his excellent co. in The Senator 28. Although the prices were doubled every seat in the parquette, balcony and upper tier was taken, and many had to stand during the entire performance. Owing to an accident to the baggage car carrying the scenery, it was nearly nine o'clock before the curtain was rung up on the first act, and in addition to this the waits between the acts were unusually long, so that it was twelve o'clock before the close of the play. The star's well-known impersonation of Senator Hannibal Rivers was ably seconded by T. D. Frawley as Lieutenant George Schuyler, Henry Braham as Baron Ling Ching, William Herbert as Isaiah Sharpless, and J. C. Padgett as Silas Denman. All did excellent character work, especially Mr. Frawley, whose every appearance on the stage was the signal for an outburst of laughter and applause. Gladys Willis as Josie Armstrong was "cute and cunning," and made a hit, as did also Hattie Russell as Mrs. Hilary. Katharine Florence as Mabel Denman left nothing to be desired. Mr. Potter of Texas 5-10.

Uncle Isaac closed a profitable week's engagement at Whitney's Opera House 26. Ole Olson opened 27 to S. R. O. Ben Hendricks in the title role did some excellent work, and the rest of the co. were satisfactory. One of the Bravest 5-10.

Kennedy's King Laugh-Makers opened 27 at Hill's Griswold Street Theatre to a good-sized house. Prof. Kennedy gives a laughable exhibition of his mesmeric powers, which keeps the audience in an uproar. Lester and Williams in Me and Jack 5-10.

On Tuesday evening, 22, Myrtle Lodge No. 4 K. of P., tendered a complimentary reception to Robert Downing, Mrs. Downing and their co. at the lodge rooms. There was quite a large attendance of theatrical folk, who contributed to an impromptu and delightful programme of songs, recitations, etc., closing with a tempting lunch.

Joseph Brooks, who has charge of the interests of the W. H. Crane co., was at one time manager of the Detroit Opera House. "Joe" has seen and experienced the "ups and downs" of this life, but by his own pluck, energy, and perseverance has again gained the top.

Manager Garwood still continues to open his house on Sunday, and there is promise of quite an interesting contest over the point before many weeks pass by. Regardless of the question of right or wrong entering into it, it does not seem right to make "fish of one and flesh of another," and if Manager Garwood is not permitted to keep open his house, then all places of amusement, saloons, etc., should be closed up.

FREDERICK K. STEARNS.

NEW ORLEANS.

Clemenceau Case at the Grand Opera House, with Emma Bell as Iza, Sept. 20-3. The play drew a full house opening night. Willard Newell made a fair Pierre Clemenceau, but Charles W. Sutton as Constantin left everything to be desired. The presence of M. J. Jordan, who played the part last year, was unanimously wished for by the audience. Castles in the Air 4-10.

At the St. Charles Theatre the new attraction was Bryant and Richmond's co. in Keep it Dark, and it filled the house on the first night. W. T. Bryant is an original comedian. A Barrel of Money 4-10.

The Academy of Music opened 27 for an extra four nights—a preliminary season—with McCarthy's Mishaps. The play filled the St. Charles Theatre night after night for one week. A new feature has been added to the comedy. "Cal" McCarthy, the champion feather-weight pugilist, who recently defeated "Tommy" Warren and "Andy" Bowen, a local favorite, give a scientific sparring exhibition in the picnic scene of the play. The Academy opens its regular season with Gus Williams.

The People's Theatre had a good-sized audience to see Basye's co. of comedians in the comedy, Our German Ward. The Private Secretary 4-10.

Everything points to the season of French opera opening very early in November. Manager Mauge left Havre Sept. 25 for New York and will arrive here 10. The co. of seventy French artists will sail from Antwerp 10. H. Damiens has been selected as treasurer of the co. The stage of the French Opera House has been remodeled on the American plan, which admits of rapid setting of scenes. The scenery has been repainted by Frank Cox and Emile Nippert, who have returned from a trip through Texas, where they have supplied several theatres with scenery.

John W. Hamilton, manager for Gus Williams, is in the city.

George W. Rareshide, a New Orleans boy, is the musical director of Keogh Dick co.

LAMAR C. QUINTERO.

DENVER.

The Broadway was packed on Carmencita's opening night Sept. 28. It must be said that outside of the *danseuse* and the students, who by the way, were vociferously applauded, there was nothing entertaining in the performance. Lewis Morrison's Faust drew large audiences at this house during the week which closed 26. J. K. Emmet 5-10.

Previous engagements have had more profit in them for W. S. Cleveland than the one that closed at the Tabor 27. The week started briskly enough, but didn't keep up. The specialties were good, though there were no novelties. Fanny Davenport begins a five nights' engagement 29. House is nearly sold. Parlor Match next.

At the People's there has been quite an important change. The Dixons have retired, Mr. Dixon from the management and Miss Payn, his wife, as leading lady. The care of the house is now in the hands of Clay Clement, who has all along occupied the position of leading man in the stock co. He has selected as his leading lady Miss Dale. This change is caused by some trouble of which the public knows little. The same arrangement will continue. Popular plays will be presented weekly, and Mr. Clement will play leads as usual. The Octoroon is now the bill.

The Hungarian Orchestra, from the Broadmoor Casino, Colorado Springs, was at Ritchi's 26, 27. It was at the Tabor 29.

Carmencita was in a kiralfy spectacle, which appeared at the Tabor four years ago. Then she was simply Carmencita; now she is a much-advertised young woman, capable of bringing together $1,100 in one performance, which were the receipts last night.

W. P. PEABODY.

WASHINGTON, D. C.

At Albaugh's Primrose and West's Comedy co. presented 8 Bells to crowded houses Sept. 28-27. Darlington's Widow next week.

Thatcher's Minstrels in Tuxedo drew crowds nightly at the National. E. S. Willard in The Middleman next.

The Vendetta, with W. A. Whitecar in the leading role, drew first class houses at Harris' during the week. Peck's Bad Boy follows.

At the Academy of Music James T. Powers gave A Straight Tip to splendid audiences. Next week, Frederick Paulding in The Struggle of Life.

Large audiences filled the Lyceum Theatre nightly to see The Latest Fad, with Lizzie Daly and Little Vinie Daly as leading attractions. Next week, James M. and Carrie Ward in Through by Daylight.

EDWARD A. OLDHAM.

BROOKLYN.

Shenandoah at the Park proved a popular favorite with Brooklyn theatregoers week ending 4, the long line at the box-office each evening testifying to the success of the attraction. Mr. Wilkinson's Widows 4-10.

Casper the Yodler was at the Grand Opera House week ending 4, and Mr. Ellis' charming songs were encored nightly. Souvenirs were presented to the ladies at every performance. Two Old Cronies 5-10.

The Great Metropolis, with its realistic scenic effects and exciting situations, won the hearts of melodramites at Holmes' Star Theatre week ending 3. The Danger Signal week ending 10.

Hyde and Behman's programme continue to present the same standard vaudeville attractions, and the house is well patronized.

S. M.

BROOKLYN, E. D.

All the Comforts of Home made its appearance for the first time here last week before very large audiences and very enthusiastic ones. De Wolf Hopper Opera co. in Wang 6-10.

The Volunteer, a new military drama full of interesting scenes, drew crowds 28-3 at the Amphion. The Power of the Press 5-10.

Gray and Stephens in The Vesper Bells, with their wonderful troupe of dogs and ponies, packed the house at every performance 28-3 at the Novelty. The Fire Patrol 5-10.

Vaidis' Burlesque and Specialty co. did very large business at the Grand 28-3. Billy Lester's Specialty co. 5-10.

F. F. H.

PITTSBURG.

W. T. Carleton's Opera co. opened Sept. 28 in Indigo at the Duquesne Theatre to a good house, despite the extreme heat that has more or less affected the receipts at all the houses during the past week. The appearance in the chorus of Minnie Washburn and Mrs. Dr. Cronyn, of Buffalo, proved quite an attractive feature. Primrose and West's Minstrels 5-10.

Oliver Doud Byron in The Plunger proved a bonanza to the Bijou Theatre 28, and packed the cosey theatre to the doors. Mr. and Mrs. Byron were well received, and are old favorites here. The Little Tycoon 5-10.

At the Grand Opera House Abraham Lincoln was presented 28 to a good-sized audience, drawn more out of curiosity than expectation of witnessing a performance at all approaching the dignity of the subject. The inane dialogue bored the audience, and the plentiful lack of applause soon set the seal of disapproval on the piece. The co. is worthy of a better play. Owing to the severe criticism of the local press, a very small audience attended the second performance. Frederick Warde in repertoire 5-10.

Tony Pastor opened to the capacity of the house at Harry Williams' Academy of Music 28, and gave a first-class entertainment. Maggie Cline is so great a favorite at this house, that her name on the bills is enough to pack the house at every performance. Harry Kernell 5-10.

At Harris' Theatre Hearts of New York commenced a week's engagement 28 to good business. The Fairies' Well 5-10.

The Merchant at the Alvin Theatre opened 28 to a large audience, and was favorably received. James T. Powers in A Straight Tip 5-10.

At the World's Museum Theatre Carl Brehm's co. in Ten Nights in a Bar-Room opened 28. The International Specialty co. 5-10.

EDWARD J. DONNELLY.

KANSAS CITY.

A large audience at the Coates Opera House Sept. 28 witnessed the first performance here of J. K. Emmet in Fritz in Ireland. He sang fairly well and danced nearly, and was particularly good in the lively scenes. The piece was splendidly staged, and a good co. shared the honors with the star. Charles M. McDonald and Miss Lytton were excellent, and Mason Mitchell and Baby Spencer deserve mention. Mr. Wilkinson's Widows 5-10.

Shenandoah opened to a good house 27 at the Gillis Opera House, and the familiar play was finely presented. A Trip to Chinatown 4-10.

The Ninth Street Theatre reaped a harvest week of 27, with Sam Jack's Creoles as the magnet. The co. and performances were satisfactory. A Royal Pass 4-10.

Patti Rosa in Dolly Varden will open the Grand Opera House 5, and stay eight nights.

There is some rumor that the Auditorium will soon be equipped with a manager, and enter the field for theatrical patronage. No bookings have yet been announced, and the house may stay closed all Winter.

Will O. Wheeler, manager of Patti Rosa, and Frank Logan, manager of A Royal Pass, were here this week.

F. C. F. Cramer, of this city, has accepted the

position of musical director for season's Wild Oats co.

FRANK B. WILSON.

BOSTON.

Boston's theatrical season grows decidedly lively this week. Five new houses are open, the Columbia and Chickering Hall, and, to add to the variety, all the theatres present new bills, save the Boston and the Park, where the permanent attractions continue their prosperous runs.

The event of the week is the opening of the new Columbia with Charles Frohman's co. in Men and Women, the cast being the same as at Proctor's Theatre, New York. The degree of curiosity with which the opening of the theatre was looked for was indicated at the auction sale of seats for the first night, which was held at the Hollis Street afternoon of Sept. 29. The theatre was well filled, and when bidding began the rivalry was spirited. The Boston Lodge of Elks took the first box offered, but had to pay $100 premium for the honor. The other boxes were sold at $47.50 and $40 premium respectively. It was in the sale of the orchestra seats that theatrical people and their representatives worked actively, and the principal premiums paid were as follows: Henry E. Dixey, $15, for the first seat sold; Daniel Frohman, $10; Charles Frohman, $10; E. H. Sothern, $10; William H. Crane, $10; Al. Hayman, $10; James T. Powers, $10; J. Wesley Rosenquest, $5. Rose Coghlan purchased two seats, with $5 premium on each. In all 60 seats were sold at the auction sale, and about $2,500 was realized, of which $1,800 was in premiums.

When Margaret Fleming was produced at Chickering Hall last Spring, the piece provoked so much discussion that its revival could not fail to prove an interesting event. The play affords Katherine Herne magnificent opportunities for displaying her powers and the piece would succeed through her work alone. Her artistic acting has been too frequently seen in this city in the past, and it is a pleasure to see such genius as she displays. Her womanly impersonation is thoroughly delightful, and the season should be a decided success. The experiment of having Chickering Hall used as a theatre is sure to succeed, as the smaller auditorium enables all the spectators to watch closely the delicate acting of Mrs. Herne and her clever co.

All of Rich and Harris' co.'s meet with success when they play at the home theatre, and that is emphatically the case with Boys and Girls, which is at the Hollis Street this week. The engagement will be a triumph to John T. McNally, who is one of the most popular of the writers on the Boston press, and everyone in this city is glad to see the success of his pieces on the stage. The co. is a capital one, and a better selection of Boston favorites could hardly be made.

At the Globe, Margaret Mather is playing her first Boston engagement in two years, and those who have seen her in the past are improving the opportunities of seeing her in the favorite characters of her repertoire, as well as in her new pieces. The assignment of plays for the week are as follows: Romeo and Juliet, 5, 8 and 12, matinee; The Violin Maker, The Honeymoon and Nance Oldfield, 6; The Lady of Lyons, 7, matinee; Leah the Forsaken 7, night, and 9; Nance Oldfield and Medea 8, night.

From the romantic, historical drama the stock co. at the Museum jumps to modern farce, and presents The Schoolmistress to its patrons. The choice of bill is an admirable one, and few pieces could be selected that would fit the different members of the co. more perfectly. Mr. Field's excellent judgment in the selection of plays has been demonstrated once more, and The Schoolmistress and her pupils have evidently returned to the Boston stage for a protracted visit.

Quack, M. D., the late Fred. Marsden's farce, which is the bill at the Grand Opera House, brings back to Boston some actors who have not been seen on our stage for some time. Louis De Lange, who heads the co., has not been seen here for several seasons, and Lote Fuller was last seen here with Nat Goodwin in Little Jack Shepard in 1887. Those who had seen these actors in comic opera and burlesque now have the chance to see them in this farce, which is an extremely amusing affair.

Stuart Robson's artistic production of She Stoops to Conquer still continues to fill the Tremont, and the idea of presenting Is Marriage a Failure? the first part of this week has been abandoned to admit the continuance of Goldsmith's comedy. The production is a finished one, and more artistic mounting has seldom been seen in this city. The piece is finely acted and every bit of the success of the revival is deserved. The engagement will close with presentations of The Henrietta 8 o. matinee and night.

Harry McGlenen's smile as the crowds pass into the Boston every evening tells the story of the prosperity that still attends the run of The Old Homestead at that house. No diminution in the popular demand for seats has yet been indicated, and, although the engagement would ordinarily be continued a long time in this city, it would have proved successful had arrangements been made for a much longer period.

"No seats left" is the announcement at the Park every night before the beginning of the performance of The County Fair. All the members of the co. have settled down for their Winter's residence at the Hub, while Neil Burgess is considering the advisability of becoming a citizen of Boston and making his popular play a permanent feature in this city. Seats are being sold eight weeks ahead, and all the indications at the theatre are those of prosperity.

The patrons of the Howard Athenæum welcome back an old favorite this week in the Rentz-Santley Burlesque co. The programme is well adapted to the wants of the clientele of this house, and the engagement will equal the success of the co. in the past.

Ethel Tucker is the star of the week at the Grand Museum, where she presents A Legal Wrong, and is supported by Lothrop's Players.

The Gloss Brothers, clever performers from the Crystal Palace, London, head the specialty bill at the Palace.

Cavalleria Rusticana is to be done by the New York Casino co. at the Tremont for a fortnight, beginning 12. It will be given in conjunction with the performances of Ludgo.

Kenneth Lee, a former member of the stock co. at the Museum, has been engaged for the permanent stock co. at the new Columbia. He will be seen in the production of Mr. Wilkinson's Widows.

The new comic opera, to which William Mayndier Brown contributed the libretto; Arthur Macy, the lyrics, and Edgar A. P. Newcomb, the music, is arousing considerable interest. It is understood that the management of the Bostonians have made an offer for the work, but that it may not be accepted, as they only propose to add the piece to their repertoire, and cannot give it the long run which the authors desire. Two New York managers are also anxious to secure this bright work.

Rose Coghlan gave a delightful performance of Nance Oldfield at the Hollis Street in addition to Dorothy's Dilemma on the closing nights of her engagement.

Laura Schirmer-Mapleson is to return to the American stage on the occasion of the performance of Lucia di Lammermoor at Music Hall 12. The others who are to be seen in the production are Charles R. Adams, Giuseppe Del Puente, Dr George R. Clark, E. H. McCloskey, and Mabel Montclair.

According to B. F. Keith's latest plans concerning his new theatre the present Bijou will be left intact while a new house will be erected in the rear to be christened the Gaiety. This will leave him in possession of two amusement houses. Work on the construction of the new house will be begun very soon.

Stuart Robson's revival of She Stoops to Conquer led William Seymour to bring out from his library a bound volume of the programmes of the Haymarket Theatre, London, as filed by the prompter at that house. Mr. Seymour has the files from 1773 to 1812, it being the gift of Moses Kimball, who secured them from an old English actor who had stranded in this city years ago. Many interesting things are learned by turning over its pages, and here is given the cast of She Stoops to Conquer as played four years after its first production. Here is also to be seen the cast of The Heir-at-Law on its first performance, July 15, 1793. A curious fact in regard to the length of seasons is shown by this book. They used to begin playing in July and the season ended by the middle of September.

The managers of Margaret Fleming have offered a diamond crescent scarf pin to the Harvard student who shall write the best criticism of Mr. Herne's drama.

The first performance of Cavalleria Rusticana in Boston is to be given in Music Hall when the Emma Juch Opera co. will present it.

The success of the performance of Injured Innocents by the Boston Cadets at the Tremont last Winter, has led to the arrangements for another week at that house beginning Feb. 8. The extravaganza to be given is entitled ——, and the words are by R. A. Barnet and the score by Carl Pflueger.

The Leopolds are to conclude their engagement with Rich and Harris' Boys and Girls co. to-day, and will return to England very shortly. George F. Marion and Ogle Harlan, members of the unfortunate Mr. Macaroni co., are rehearsing with the co., and will make their appearance in Mr. McNally's farce at an early date.

There is a possibility of Rose Coghlan playing an engagement in Australia next Summer, as managers in that continent are endeavoring to arrange for her appearance there.

A concert was given at the Grand Museum 27 for the benefit of Joseph Adams, an old-time minstrel, who was deprived of speech by paralysis some years ago. The attendance was large.

The Merchant is to be given at the Tremont 26, after which Nat Childs' new version of The City Directory will be seen for the first time in this city.

Franklin H. Sargent, director of the American Academy of the Dramatic Arts, is soon to open the Boston branch at the new Columbia. Sydney Woollett will give a series of matinee recitals at that house.

Denman Thompson has purchased the large organ used in the production of The Old Homestead at the Boston, and will use it in the presentations of that play in Chicago and Philadelphia.

It is said that the co. now playing Men and Women at the Columbia will be seen in a revival of Diplomacy before the conclusion of their engagement.

The new members of the stock co. at the Museum have established themselves as local favorites during the run of Ye Earlie Trouble. Clarence Hoyt's impersonation of Captain Glendower was a strong, manly piece of work, and, although Marie Burress and Ida Glenn had but few opportunities, all were so improved that Boston theatregoers will watch with interest their attempts in other lines of work.

Sigmund B. Alexander's work in writing Judith stamps him as a dramatic author of no mean ability, and future works of great strength are to be looked for from his pen.

Viola McNeil, the clever Little Lucy of the Margaret Fleming co., is a pupil of Charles Leonard Fletcher.

The Two Johns co. is to come to the Howard Athenæum 12, and will be followed by the engagement of The Night Owls.

A series of popular Sunday night concerts is now being given at the Grand Museum.

Rachel Noah, who has not appeared on the Boston stage for several seasons, has been specially engaged to play Iolanthe in The Honeymoon at the Globe 6. The piece, as played by Miss Mather, has been condensed into three acts.

Carrie Tutein has signed with Manager Keith, of the Bijou, for the entire season. She is new at the head of the long list of specialty performers at that house.

The programmes at the new Columbia are handsome affairs, designed by John A. Lowell and Co. Several designs have been prepared and the patrons of the house will secure a pleasant variety through the frequent changes.

Henry G. Trickey, who has been press agent at the Bijou, is now doing the press work for G. E. Lothrop's enterprises. Mr. Trickey is the writer on the Boston *Globe* who has established a great local reputation through his clever detective work in various cases.

Mr. and Mrs. Kendal are to begin a fortnight's season at the Hollis Street Nov. 23. During the engagement they will be seen in Still Waters Run Deep, House and A White Lie.

Rose Coghlan's season is largely booked through the South and West and she anticipates great pecuniary success as Dorothy's Dilemma is a piece that would be likely to draw largely in those sections.

During the preliminary season which Margaret Mather has been playing in New England one-night stands, the business has been uniformly good. Medea and Nance Oldfield was the bill presented for the majority of the engagements, and it proved successful in every way.

Emil Schwab, of the Boston Press Club, has written the lyrics for a comic opera, entitled The Continentals, or the Militiaman's Bride. The dialogue is by Henry Putnam, and the music by A. H. Hayes. The scene is laid in Boston during the days of the Revolution, and old State House, Boston Common and the ball-room in the old Hancock mansion are to be represented. It is expected that a public hearing of the new work will be given in Boston later in the season.

The season of 1892-93 at the Museum is to be opened by the joint engagement of Frederick Warde and Louis James. They will be supported by the stock co., and will be seen in Henry Guy Carleton's The Lion's Mouth. After their engagement here they are to star together, playing Mr. Carleton's tragedy, his earlier work, Memnon; Othello, and Francesca da Rimini.

During the five weeks' stay of Charles Frohman's New York co. at the New Columbia, Men and Women and Sardou's Diplomacy are the plays to be produced. After that engagement Mr. Frohman's comedians are to play Mr. Wilkinson's Widows. The permanent stock co. will then take possession of the house. Their first productions will be Henry C. De Mille's The Lost Paradise and Sardou's Thermidor.

JAY B. BENTON.

BALTIMORE.

One of the dramatic treats of the season was the performance of E. S. Willard in The Middleman at Ford's Opera House Sept. 28-3. The audiences were large and representative of the best class of theatregoers, and the natural, realistic methods of the actor were received with applause and repeated curtain calls. His success was immediate and sincere. The support of Marie Burroughs and the rest of the co. was in every way excellent, and the stage-setting was unique and effective. Julia Marlowe next.

The Lyceum opened for the season 28 with George Barrett in Another Man's Shoes as the initial attraction. The star made quite a favorable impression here in his brother's co. several seasons ago, and last week strengthened it. Both actor and play seemed to please, and the audiences were large and fashionable. Eight Bells 5-10.

At Harris' Academy of Music the S. R. O. sign was displayed in the lobby nearly the entire week during the engagement of A Texas Steer. Cora Tanner in Will She Divorce Him? 5-10.

The Sea Queen closed a four weeks' run at the Auditorium 3. A magnificent stage setting, handsome costumes, a good co., and good business make up the record of the engagement. Paradise Flats, a new comedy by Hubbard F. Smith, 5-10.

Through by Daylight, with J. M. Ward as the star, drew good attendance to the Holliday Street Theatre 27-3, and proved a sensational drama of very attractive proportion. Held by the Enemy 5-10.

The Parisian Folly co. gave a good burlesque bill to well-filled houses at the Monumental Theatre 28-3. Gus Hill's World of Novelties 5-10.

Fabio Romani was presented at Front Street Theatre week closing 3 by a good co. and with handsome, effective stage setting to big business. Watson Sisters' English Brunettes 5-10.

George Milbank, formerly of the Auditorium, has accepted a position at Gilmore's Central Theatre, Philadelphia, and the Quaker City is in luck. He carries with him the best wishes of hosts of friends that he made during his stay here. John J. Collins was in the city visiting his family last week.

HARRY P. GALLAGHER, M. D.

JERSEY CITY.

At the Academy of Music My Jack was given week ending 3. It was presented by an excellent co. with fine scenic effects and appropriate stage settings. Walter Sanford as Jack Meredith was favorably received by the audience. P. A. Anderson as Ciro Panizza and Ethel Barrington as Dorothy Prescott merit commendation. Business good. A Hole in the Ground week of 10.

A Wolf's Wedding was presented at the Opera House Sept. 28-3. The co. is better than the play, the singing in some cases being of a high order. At the first performance the play did not run smoothly, but was improved in this respect before the end of the week. Business fair. George Barrett 5-10.

W. C. F.

SAN FRANCISCO.

SEPT. 25.

There was an opening in every theatre in the city last night. Sindbad at the Baldwin, Incog. at the Bush, Jim the Penman at the Alcazar, Boccaccio at the Tivoli, and A Midnight Bell at the California.

The largest audience was at the Baldwin.

The most fashionable and the best filled house was at the Bush, where Mrs. Mabel Pacheco's new play, Incog. was presented here for the first time. The author sat in Manager Gottlob's box.

Charles Dickson is a favorite here, and his reception last night must have astonished him. He has not occupied a bed of roses since he left the Lyceum co., and I venture to say he is much pleased to be a star, surrounded by good people, in an excellent play, and well managed.

The Bush was packed last night with theatre parties and the fashionable element of San Francisco. Sindbad promises to revive last year's extravagant interest in Crystal Slipper.

One of the most graceful, as well as artistic, performances I ever witnessed at the Alcazar is that of Jim the Penman. I thought in the past, after hearing Frederick Robinson as Jim and lovely May Brooklyn as Mrs. Ralston, I should never care to see others in these parts, but William Beach and Ethel Brandon upset all my calculations, as the one is a strong Penman and the other a sweet, womanly Nina.

Tillie Sallinger is a capital Boccaccio at the Tivoli, while Gracie Plaisted as Fiametta is reminiscent of the good old times here when Emily Melville was the reigning sensation. Speaking of Gracie Plaisted, recalls her well-defined success of last week as Zerlina in Fra Diavolo.

Phil. Branson in the title role was a graceful bandit, but being the only Tivoli tenor, has too much work, and without an occasional rest will wear his voice out altogether. Mme. Angot and Freischutz will be ready in turn, as soon as Boccaccio has his inning.

E. J. Buckley's charming little daughter Nellie will soon play larger parts than she does in Incog. Bright, clever, hard working little Marie Heath is the one feature which makes A Turkish Bath a success.

Peaceful Valley did an enormous week's business at the Baldwin, where Sol Smith Russell continued to endear himself to his audiences.

Conductor Adolph Bauer is instructing his handsome wife in vocal music, and Emma Vorce may be seen in light opera later on.

George Bowles, advance manager of the Sindbad co., has been reported ill. He is not ill, has not been ill recently, and was never in better health.

Mona Pierce and E. J. Holden were married Sept. 17.

Mrs. and Mrs. L. R. Stockwell entertained Arthur Byron.

John Kreling and his lovely wife celebrate a wedding anniversary.

Fred. Berger will get all the time he wants at the Baldwin hereafter for his star, Sol Smith Russell.

Manager Charles P. Hall is sufficiently recovered to be out, but not nearly well.

Alice Gaillard has resigned from the Tivoli and gone East to join the Gran co.

J. D. MANWELL.

ST. LOUIS.

Alabama drew large audiences to the Olympic Theatre Sept. 27-. The play is a beautiful picture of Southern life, with the story well told, appealing straight to the heart, finely staged, and in the hands of a strong co. The play made as much of a hit as it did East, and the members of the co. were called before the curtain after each act. The County Fair 3-10.

Hoss and Hoss at the Grand Opera House 20-3. Big business during the engagement. Russell's City Directory 3-10.

The Devil's Editor to good business at Pope's Theatre during the week. There are many clever specialties introduced and lots of fun. Twelve Temptations 4-10.

The Runaway Wife had fair attendance at Havlin's Theatre 27-3. The White Slave 4-10.

Whallen and Martell's comb. played to good houses at the Standard Theatre during the week. Hart's Big Boston Novelty co. 4-10.

Quite a serious accident happened to Col. Short, of the Olympic Theatre, a few days ago. He was out driving with his wife, when a runaway horse ran into his buggy, throwing them both out. Mrs. Short was badly hurt, but not seriously. Col. Short was quite severely hurt, and is confined to his bed, but will be out again in a week or two. It was a very narrow escape for both.

Manager W. H. Smith, of the Standard Theatre, is in very poor health. He will go East in a few days for a month's rest.

Owing to a fire near the Union Depot, the scenery and costumes of Hoss and Hoss were delayed fully an hour and the curtain at the Grand Opera House did not ring up until 9 o'clock on the opening night.

W. G. Smythe, one of the owners of Hoss and Hoss, has been here for a week. He is an old St. Louisian, and his father still lives here, a prominent member of the Merchants' Exchange.

The St. Louis Exposition still continues to draw the people and Col. Gilmore's band is one of the greatest of its many attractions.

Week of Oct. 4 will be Fair Week, the big week of the year and the big week for the theatres.

W. C. HOWLAND.

CORRESPONDENCE.

ALABAMA.

HUNTSVILLE.—CITY OPERA HOUSE: Lillian Lewis in Credit Lorraine Sept. 22.——ITEM: A very good orchestra was a welcome innovation. Charles Austin is director, and Joseph Murphy, pianist.

MOBILE.—THEATRE: Keep it Dark Sept. 24; large house. The Clemenceau Case 26; matinee and night to light business.

ARKANSAS.

FORT SMITH.—GRAND OPERA HOUSE: The regular season was opened Sept. 21 by Katie Putnam in Love Finds a Way, to medium business. After the performance of Little Nell and the Marchioness, at matinee of 24, Miss Putnam was taken quite ill, and the evening performance was abandoned. The Fast Mail 30; Our Irish Visitors 1. Manager C. M. Johnson reports a good booking for the season. Rose Coghlan, Sol Smith Russell, Frederick Warde, McLean and Prescott, Patti Rosa and Castles in the Air filling a few of the dates.

LITTLE ROCK.—CAPITAL THEATRE: Katie Putnam in Erma the Elf Sept. 27; large house.

CALIFORNIA.

STOCKTON.—THE AVON: The Grenadiers opened their week's engagement Sept. 24 with Fernclif, followed with Beacon Lights and The Burglar. Business large.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Joseph Grismer and Phœbe Davies completed their engagement Sept. 27, having played the entire week to excellent business.——CLUNIE OPERA HOUSE: Evans and Hoey delighted large audiences with A Parlor Match 16-19.

LOS ANGELES.—GRAND OPERA HOUSE: Nat Goodwin Sept. 21-23 in A Gold Mine and The Nominee to large business. Charles Dickson in Incog. 24-26 to good houses. Sol Smith Russell 1-3.——LOS ANGELES THEATRE: A Midnight Bell 24-26; large houses. The President 27-29. Crawford's Minstrels 1-3.—— ITEMS: W. A. Thompson, the $10,000 advance agent, is in town electioneering for The President.—Miss Lansing Rowan, of A Midnight Bell co., who was erstwhile a belle in Los Angeles society, was the recipient of much attention from her many friends here.—A. A. Guyon, ahead of Incog., was in town during the week.—G. J. Appleton, the genial manager for Nat Goodwin, reports prosperous business along the line.

RIVERSIDE.—LORING OPERA HOUSE: The President Sept. 25; good house.

SAN DIEGO.—LOUIS' OPERA HOUSE: Mrs. R. Pacheco's Incog. was presented Sept. 23 with Charles Dickson in the principal part. It was a success so far as pleasing the audience was concerned, and deserved a better house.——ITEM: The new opera house is being pushed as fast as money and men can do it.

SAN BERNARDINO.—GRAND OPERA HOUSE: Incog. Sept. 22; good house. The President 24, small house.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE: Thomas Keene Sept. 21; very large and well-pleased audience.

PUEBLO.—GRAND OPERA HOUSE: The best patronized and most highly appreciated of the attractions so far this season has been T. W. Keene. He appeared as Louis XI. Sept. 22. Every seat was sold before 8 o'clock. On the following Wednesday night Mr. Keene presented Richelieu to a full house.——DE REEDER OPERA HOUSE: The Wilbur Comedy co. in repertoire, Escaped from the Law, Clemenceau Case, etc., at 10-20-30 cents to large business.

COLORADO SPRINGS.—OPERA HOUSE: W. S. Cleveland's Eiffel Tower of Minstrelsy Sept. 28 good business. The audience was well pleased.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Extreme warm weather has hurt business generally, and in consequence only a small audience witnessed My Jack Sept. 21. Helen Barry opened her season here 28 in A Night's Frolic, and the piece and co. made an instantaneous hit. After the second act the star received a curtain call and was presented with an elegant floral piece of mammoth proportions, the card bearing the compliments of the Gentlemen's Driving Club of this city. Rentz-Santley co. 2-5; fair house. Dockstader's Minstrels gave an excellent performance 30; crowded house. This is Dockstader's native heath.——ITEMS: The direction of Helen Barry's tour is in the capable hands of F. G. Prescott.—A week's sojourn in the metropolis and a membership card at the Five A's gave me an opportunity to shake hands with old theatrical friends, including Samuel Alexander, O. H. Butler, Frank Lawton, William P. Brown, William H. West, William Black, Frank C. Dumas, William H. Veitch and John Leffingwell. The latter, until recently the dramatic editor of the Hartford *Telegram*, is making a record for himself, and receiving much praise from managers in general for the newspaper work he is doing for Darlington's Widow.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Fanny Rice in A Jolly Surprise proved herself as such Sept. 21-, 20; business excellent. Rentz-Santley Burlesque co. gave a poor performance to medium-sized house 22. Ship Ahoy 23; good business. Quack, M. D. 24-26.——HYPERION THEATRE: Professor D. M. Bristol's Equines drew good-sized houses 24-26. The Emma Juch Opera co. proved a disappointment to the large and select audience in attendance. Carmen was the opera given, and with the exception of Misses Juch and Fabeis and Signor Montegriffo, the co. is only fair.——GRAND OPERA HOUSE: Sadie Scanlan in Eily to good sized and well-pleased audiences. Billy Lester's Big Show 1-3.

MERIDEN.—DELEVAN OPERA HOUSE: Sadie Scanlan in Eily Sept. 26; fair business. Ship Ahoy 28; big house.

NORWICH.—BROADWAY THEATRE: All the Comforts of Home Sept. 20; large audience. Milton Nobles in From Sire to Son 1; small house. Two Old Cronies 3; good business.

THOMASTON.—OPERA HOUSE: Howarth's Hibernica to a fair sized audience Sept. 26.——ITEM: A. J. Newberth died Sept. 2 of Bright's disease. Mr. Newberth had been a correspondent for THE MIRROR, and was well known in the profession, having been connected with several minstrel cos. He was also prominent in amateur performances.

WINSTED.—OPERA HOUSE: Wills' Two Old Cronies co. Sept. 25; large and delighted audience. Pat Rooney 2-; medium business.——ITEMS: J. Duke Murray, manager of Milton Nobles, was in town 2 looking after the interest of his star. Mr. Murray was a former resident of Winsted.—John B. Wills is making a big hit as O'Donivan Duff in the Cronies co.

MIDDLETOWN.—M. DOUGHTY OPERA HOUSE: Ship Ahoy co. Sept. 30, the S. R. O. sign was out at 7:40.

WILLIMANTIC.—LOOMER OPERA HOUSE: My Jack Sept. 24 had to contend with outside attractions, fair house, and play well received. Kidnapped 28; fair business.

BIRMINGHAM.—STERLING OPERA HOUSE: All the Comforts of Home Sept. 21; large house. Milton Nobles in From Sire to Son 29; good business.

BRISTOL.—OPERA HOUSE: Frank M. Wills in the Two Old Cronies Sept. 30 fully sustained his reputation as a fun-maker. He was well supported by an excellent co. The house was was only fair, as there were two other attractions the same evening. Everyone was well pleased with the Old Cronies.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: W. J. Scanlan Sept. 26; large audience. Work and Wages 28-30; fair-sized audiences. Sea King 2; large house.——ACADEMY OF MUSIC: Harry Kernell's Specialty co. 28-30; large audiences. Watson Sisters' English Brunettes Vaudeville co. 1-3; medium business.

GEORGIA.

AUGUSTA.—NEW MASONIC THEATRE: George Wilson's Minstrels Sept. 29 to the biggest house ever within the walls of the theatre, 1,700 tickets being sold. Performance not up to the average. Devil's Auction 30; large business.——ITEM: Augusta Lodge of Elks tendered George Wilson a reception in "social session." Mr. Wilson presided gracefully, and he and his co. were especially kind in entertaining the party.

MACON.—ACADEMY OF MUSIC: The Private Secretary Sept. 23; crowded house. Lillian Lewis in Credit Lorraine 26; excellent business. This was the first co. to break the farce comedy monotony.

AMERICUS.—GLOVER'S OPERA HOUSE: The Private Secretary Sept. 25; large and enthusiastic audience.

SAVANNAH.—THEATRE: Lillian Lewis in Credit Lorraine to a fashionable audience Sept. 25. A Barrel of Money 28; fair business.

ILLINOIS.

CHAMPAIGN.—WALKER OPERA HOUSE: Rose Osborne in Satan Sept. 22; small audience. A Social Session 23; large audience.

QUINCY.—OPERA HOUSE: 777 Sept. 22; fair house. The Barrow Opera co., which was to have appeared here 25, canceled its engagement. The sale of seats was quite large. Hanion's Fantasma 29; packed house.

DECATUR.—GRAND OPERA HOUSE: The Devil's Editor Sept. 26. Owing to the extreme heat the attendance was small.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: Carroll Johnson in The Gossoon Sept. 20; good house.

BLOOMINGTON.—NEW GRAND: County Fair Sept. 23; crowded house. Paulton Opera co. was booked for 24, 25, but disbanded after the first night's performance on account of poor business.

ROCK ISLAND.—HARPER'S THEATRE: Barrow Opera co. Sept. 23; good business. Billy Emerson's Minstrels 24. S. R. O. George C. Staley's Royal Pass 25; well-pleased audience.

CAIRO.—NEW CAIRO OPERA HOUSE: The California Opera co. in Said Pasha Sept. 28; fair house.——ITEM: There is trouble brewing among the members of the California Opera co., as they positively refuse to proceed as long as Mr. Block is connected in any way with the management of the co. The troupe is quartered at one of our best hotels, and they say they are prepared to hold out. It is the opinion of your correspondent that the co. will disband and reorganize under the management of Mr. Warren, one of the present partners.

GALESBURG.—NEW AUDITORIUM: Shenandoah Sept. 23; large house. The County Fair 24; fine business. The Twelve Temptations 25; fair house; audience pleased. Minna Gale and Creston Clarke in Romeo and Juliet 1; good advance sale. Frohman's Men and Women 5, 6; very heavy advance sale.——OPERA HOUSE: John Griffith co. 1-3.

JACKSONVILLE.—ODD'S HALL: Eunice Goodspeed

rich Sept. 22-26; full house. A Social Session 1; Archie White's Minstrels 3.

STREATOR.—PLUMB OPERA HOUSE: Carroll Johnson in The Gossoon Sept. 23. Satisfactory performance and good business.

ROCKFORD.—OPERA HOUSE: Minna Gale presented Ingomar to a full house Sept. 28. Alexander Salvini pleased a fair house in Don Cæsar de Bazan 30.

ELGIN.—OPERA HOUSE: Twelve Temptations Sept. 28; small house. William Barry in McKenna's Flirtation 30; good house. Every one pleased. Carroll Johnson in The Gossoon 3. Business good.

INDIANA.

INDIANAPOLIS.—PARK THEATRE: Me and Jack opened Sept. 28 to S. R. O. The music of this piece was written by Robert Recker, brother of your correspondent. ==GRAND OPERA HOUSE: Dark 28-3. Alabama 5-7. ==ENGLISH'S OPERA HOUSE: Dark 3. Nellie McHenry 5-7 ==ITEMS: Samuel F. Kingston, advance agent of Palmer's Alabama co., is in the city.—Charles Layman, of the Indianapolis *Journal* staff, will assume the management of Dickson and Talbott's Metropolitan Opera House, at Columbus, Ohio.—George June's familiar face and figure was noticed at the different theatres the past week.

COLUMBIA CITY.—TUTTLE OPERA HOUSE: Reeves' Opera co. in Faust Sept. 26; small audience.

FORT WAYNE.—MASONIC TEMPLE: Charlotte Thompson drew fairly well in Jane Eyre Sept. 21. Social Session 22; good house. The Merchant gave an interesting performance to a fine house 25. J. H. Wallick in The Mountain King had a top-heavy house 26.

ELWOOD.—OPERA HOUSE: A Soap Bubble Sept. 26; receipts, $175. Performance fair.

ANDERSON.—DOXEY OPERA HOUSE: James Reilly in The Broom Maker Sept. 24; fair business. Master and Man 25; good business. Blue Jeans, 3. Professor Mundt, of Detroit, and Professor Brehman, of Dayton, arrived last week to play in the orchestra at the Doxey, as Manager Cosetair intends to have one of the best. ==OLYMPIC THEATRE: The Lyons Comedy co. 21-26; fair business.

PERU.—OPERA HOUSE: Reeves' Faust Opera co. Sept. 28; good business.

MARION.—SWEETSER'S OPERA HOUSE: The Devil's Mine Sept. 23; well filled house. P. F. Baker in The Emigrant 29; good business.

LAFAYETTE.—GRAND OPERA HOUSE: The Devil's Editor Sept. 24; fair audience.

GOSHEN.—OPERA HOUSE: Charles A. Loder's co. in Oh, what a Night! Sept. 29; house packed.

IOWA.

DES MOINES.—GRAND OPERA HOUSE: Mr. Wilkinson's Widows Sept. 25, 26; good business. ==FOSTER'S OPERA HOUSE: 777, 29, 30, good business. Hettie Bernard Chase in Uncle's Darling 28; fair-sized audience. ==CAPITAL CITY OPERA HOUSE: Spooner Dramatic co. 5-10. ==ITEMS: One of the elks belonging to Hettie Bernard Chase, while being hitched up for parade 28, got restless, and in trying to return to the barn, mistook one of the plate glass windows in Wells' stable for the door, and jumped through it, completely demolishing the glass, but not injuring the elk in the least.—Alice Newton, of the Bernard Chase co., while entering the door at the Opera House for the evening performance 28, slipped and sprained her ankle quite severely. The attending physician says that it will be several days before she can put her foot to the floor or dispense with crutches.—Charles Benton has joined the Bernard Chase co.—A span of elks, drawing a buggy and two men 28, was one of the features advertising the Uncle's Darling co.

ATLANTIC.—OPERA HOUSE: Mestaver-Vaughn co. in The Grab-Bag Sept. 23; small but well pleased audience. Theresa Vaughn's singing received several encores. W. A. Mestaver and Walter Jones created much merriment in the comedy roles.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Men and Women Sept. 25, 26; good business. A Trip to Chinatown 28; good business. Mr. Wilkinson's Widows 29; good business.

IOWA CITY.—OPERA HOUSE: Billy Emerson's Minstrels drew a packed house Sept. 25.

MARSHALLTOWN.—ODEON THEATRE: Mr. Wilkinson's Widows was presented by a good co. to a big house Sept. 24. Uncle's Darling to fair business 26.

OTTUMWA.—OTT GRAND OPERA HOUSE: MacLean and Prescott in Spartacus Sept. 27; good business. ==TURNER OPERA HOUSE: Spooner's Theatre co. 26; good business.

DUBUQUE.—THE GRAND: The Old, Old Story Sept. 21; small audience. ==DUBUQUE OPERA HOUSE: The New York Dramatic co. Griffith's 21-27; fair business.

OSKALOOSA.—MASONIC OPERA HOUSE: MacLean and Prescott opened the regular season Sept. 21 in Cleopatra; good business. Hettie Bernard Chase in Uncle's Darling and Little Coquette 23-25; fair business.

BOONE.—PHIPPS' OPERA HOUSE: Mattie Vickers in Edelweiss Sept. 29; big house.

COUNCIL BLUFFS.—NEW BROADWAY THEATRE: Frohman's Men and Women co. Sept. 24; full house. Mr. Wilkinson's Widows 28; good business.

KANSAS.

PARSONS.—EDWARDS' OPERA HOUSE: Lincoln J. Carter's play, The Fast Mail, Sept. 25; full house.

FORT SCOTT.—OPERA HOUSE: The Fast Mail Sept. 22; crowded house.

PITTSBURG.—OPERA HOUSE: L. J. Carter's Fast Mail Sept. 24; full house.

KENTUCKY.

BOWLING GREEN.—POTTER'S OPERA HOUSE: Gus Williams in Keppler's Fortunes Sept. 22; good house. Leslie Davis' Sea of Ice co. 23; light business.

LEXINGTON.—OPERA HOUSE: Gus Williams in Keppler's Fortune Sept. 21; good house. Marie Decca 23; large house.

OWENSBORO.—TEMPLE THEATRE: Carroll Johnson in The Gossoon deserved a better house than the one that greeted him Sept. 23. A. H. Hart Novelty co. 28; fair house.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: Annie Ward Tiffany in her clever impersonation of Peggy Logan in The Step Daughter attracted two large audiences and an excellent matinee house Sept. 25, 26. That loudly heralded comedy, His Nibs the Baron, proved to be a frost after the initial performance 28, 29. The co. was far below the average, and the essential specialties to make the performance attractive were decidedly lacking. James O'Neill, in his well-known creation of Monte Cristo, did a good business 30. Hands Across the Sea 2, 3; Josephine Cameron 5, 6. Niobe 7, 8. ==ITEMS: Helen Barry will open the Stockbridge Course with A Night's Frolic.—Lottie Winnett is acting treasurer of His Nibs the Baron.—Advance Agent Hudson, of Niobe, has been in town 30, hustling.—The dressing rooms in Lothrop's Theatre are being thoroughly renovated.

ROCKLAND.—OPERA HOUSE: His Nibs the Baron Sept. 26; fair house.

BELFAST.—OPERA HOUSE: Babel and Pollard's Musical Novelty co. to light business Sept. 25, 29. Maud Longee, a Maine girl, is with Babel and Pollard's co. It is her first season as a professional.

MARYLAND.

CUMBERLAND.—ACADEMY OF MUSIC: John Fox Palmer's co. in Last Days of Pompeii Sept. 30; fair house.

MASSACHUSETTS.

NORTHAMPTON.—ACADEMY OF MUSIC: Abbott and Beal's road co. presented Niobe to a good house Sept. 30. The play was finely staged, well costumed and co. first-class. The entire co. received a call at the end of the second act. A theatre party of one hundred Amherst students will witness Helen Barry in A Night's Frolic 3. Business is steadily improving at this house, doubtless due to the excellent class of attractions offered by Manager Todd. Visiting managers concur in this opinion.

CLINTON.—TOWN HALL: Marie Hubert Frohman in The Witch Sept. 25; fair business. ==GIBSON'S OPERA HOUSE: Two Irish Cuckoos 26; good business.

FITCHBURG.—WHITNEY'S OPERA HOUSE: Thomas E. Shea in repertoire closed Sept. 26; business for the week was very satisfactory. Margaret Mather gave a pleasing performance of Medea and Nance Oldfield to a large audience 28.

WALTHAM.—PARK THEATRE: The Howard Athenæum specialty co. in one of the best bills ever presented played to light business Sept. 23. Marie Hubert Frohman in The Witch 24; light house. Si Perkins 28; fair house.

ATTLEBORO.—BATES' OPERA HOUSE: Margaret Mather in a double bill to a very large house Sept. 29.

CHELSEA.—ACADEMY OF MUSIC: Si Perkins Sept. 29; fair house.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: The Two Johns Sept. 23; good house. A Jolly Surprise 24; large house. Niobe 28; good house. All the Comforts of Home was enjoyed by a large audience 27.

ADAMS.—OPERA HOUSE: Lucier's Consolidated Minstrels Sept. 24; poor house.

PITTSFIELD.—ACADEMY OF MUSIC: Stewart's Two Johns Sept. 25; fair house. Abbott and Beal's co. in Niobe 28; good business. Eleanor Carey makes an ideal Niobe.

LYNN.—THEATRE: The Soudan Sept. 21, 26; good business. Danger Signal 30; fair-sized audience. ==ITEM: A. W. Greeley is now the representative of the Eastern Amusement co.

HOLYOKE.—OPERA HOUSE: Fanny Rice's A Jolly Surprise Sept. 23; poor house. The Two Johns 24, poor house. Rentz Santley Burlesque co. 30; small house.

NEW BEDFORD.—OPERA HOUSE: The Two Old Cronies 24; Margaret Mather in a double bill, Medea and Nance Oldfield, 26; all to good business. A Mile a Minute was produced here 28, 29, with Marion Elmore as Nellie Sparkle. The scenery in the reproduction of the Argyle Rooms was good, and the working model of the locomotive was fine. Miss Elmore's part is well suited to her, and she made the most of it. J. G. Jones assumed the part of the miser satisfactorily. Business fairly good.

MILFORD.—WASHINGTON HALL: Professor Going, of New York, gave a Shakespearean reading to a small audience Sept. 28. Margaret Mather in Medea and Nance Oldfield 2; advance sale large. ==ITEM: Kate Sprague, of A Social Session co., is spending a few days in town.

LOWELL.—OPERA HOUSE: Hands Across the Sea Sept. 25, 26; big audiences. James O'Neill had the usual crowded house 28. Two Old Cronies 29; fair attendance. ==MUSIC HALL: The new stock co. opened 28 in The Danites and The Octoroon, and had a successful week's business. Rachel Renard and Willie Granger lead, and Thomas and Watson, who are also the managers of this house, will do the comedy roles. Mattie Temple and Joseph and Agnes Harrington, of last season's co., have been re-engaged, and the new people are Lottie Sutton, Annie Slater, Justin Page, E. S. Phillips, Joseph Walsh and James Malaidy.

FALL RIVER.—ACADEMY OF MUSIC: Daniel Boone co. Sept. 26; large audience. Lew Dockstader's Minstrels 28; big business. All the Comforts of Home, 30, proved an interesting attraction to a small audience. ==ITEM: Managers who hold dates here will be glad to learn that the labor trouble has been averted by the manufacturers reconsidering their vote to cut down the wages of the twenty thousand operatives. It would have caused a strike, and theatrical business would have been stilled.

HAVERHILL.—ACADEMY OF MUSIC: Lillian Kennedy in Casey's Troubles Sept. 26; good house; 44th co. Annie Ward Tiffany 28; good house.

BROCKTON.—CITY THEATRE: Stetson's U. T. C. co. had a fair house and gave a satisfactory performance Sept. 24. Two Old Cronies was well presented to light business 28. Mr. Barnes of New York had a fair house 28. May Wheeler and Sheridan Block did excellent work, and deserved the curtain calls which they received.

AMESBURY.—OPERA HOUSE: Annie Ward Tiffany Sept. 28 in The Step-Daughter; small house. The Danger Signal 29; small house. Hands Across the Sea 1; good house.

WESTFIELD.—OPERA HOUSE: Niobe Sept. 26; good business.

MARLBORO.—THEATRE: James O'Neill in Monte Cristo Sept. 26; fair-sized audience. The closing of the G. A. R. fair was a counter attraction. U. T. C. 28; fair business. Margaret Mather in Romeo and Juliet packed the house 30. Thomas E. Shea in repertoire 3.

MICHIGAN.

SAGINAW.—ACADEMY OF MUSIC: McKenna's Flirtation Sept. 21; large house. Co. good. Ray L. Royce in Tom's Vacation 22; small house. Ole Olson 26; fair business.

ADRIAN.—CROSWELL'S OPERA HOUSE: Charles A. Loder in Oh, What a Night! Sept. 24, 25; good houses.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: Charles A. Loder in Oh, What a Night! Sept. 27; small house. Pearl of Pekin 29; fair-sized audience.

JACKSON.—HIBBARD OPERA HOUSE: The Hamilton-Annandale Opera co., in Martha Sept. 23; large audience. Baldwin Comedy co. closed a successful engagement 26.

GRAND RAPIDS.—POWERS' OPERA HOUSE: Pearl of Pekin Sept. 25. Irene Verona and Edward Chapman were especially well received, and the rest of the co. was satisfactory. Kate Claxton in Two Orphans 1 to fair business. Roger La Honte 3, 4. ==REDMOND'S: Manager Burrows' plucky fight with the authorities over the Sunday closing law has crowded the house nightly to see Augustine Neuville in the Boy Tramp this week. Custer 5-10.

PORT HURON.—CITY OPERA HOUSE: Robert Downing and his excellent co. presented Virginius to a packed house Sept. 28. Mr. Downing and Eugenia Blair were twice called before the curtain. Roger La Honte was presented by the Brunæus co. to a small house 30. They deserved a better house as the co. is first class. Little Ida Terry deserves special mention. Such acting by a child was never seen here before.

MINNESOTA.

ST. PAUL.—METROPOLITAN OPERA HOUSE: Geoffrey Middleton, Gentleman, was presented by the Fiton stock co. Sept. 24-26, and attracted large and select audiences. Dr. Bill 27 drew fair houses; satisfactory performance. Mrs. George S. Knight as Mrs. Brown and Emily Maynard as Mrs. Horton were admirable. William Wilson was a satisfactory Dr. Bill, and the rest of the co. sustained their roles in a creditable manner. Sarah Bernhardt 2, 3; Kate Claxton in Two Orphans 8-10. ==GRAND OPERA HOUSE: Von Yonson began a week's engagement 20, and was greeted by a packed house. The singing of the lumbermen's quartette was a feature of the performance. Hallen and Hart in Later On 4-10. ==OLYMPIC THEATRE: Victor's Vaudeville co. opened a week's engagement at this house 27 to good business. W. G. Baker's Zapha 5-10.

DULUTH.—THE LYCEUM: Von Yonson Sept. 25, 26; large houses. Billy Emerson's Minstrels, under the management of Jack Haverly, 2, 3; Katie Emmett 5, 6. ==TEMPLE OPERA: Sarah Bernhardt in Fedora 28 and La Tosca 29 to houses that taxed the entire seating capacity. The audiences were large and brilliant, and probably the most refined and cultured that were ever present under one roof in Duluth. The management certainly deserve great credit in securing such a treat for Duluth theatregoers, but the immense houses were indicative of the fact that substantial merit is always appreciated in Duluth. Mr. Abbey stated that Duluth was the only city in the country of 50,000 inhabitants in which he played two nights, and that it showed conclusively that Duluth was one of the best show towns in the Northwest. ==ITEMS: Since the resignation of Manager Miller and Treasurer Mark G. Lewis, of Temple Opera, who are now connected with the Reeves English Opera Bouffe co., as proprietor and manager and advance agent respectively, the Temple Opera is in the hands of the Masonic Temple Association, and is being managed by the association's secretary, R. C. Ray, with J. R. Mitchell as treasurer.

MINNEAPOLIS.—GRAND OPERA HOUSE: Sarah Bernhardt in La Tosca and Theodora Sept. 30-1. ==BIJOU OPERA HOUSE: Katie Emmett and co. in The Waifs of New York 27, packed house. ==PENCE OPERA HOUSE: The London Gaiety Girls co. opened a week's engagement 28 to S. R. O.

MISSOURI.

MEXICO.—FERRIS GRAND: L. J. Carter's realistic scenic production, The Fast Mail, Sept. 28; big business.

MACON.—JOHNSON'S OPERA HOUSE: The Paulton Opera co. in The Sheik Sept. 22; good business. Lincoln Carter's Fast Mail 29; large house.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Patti Rosa, the same bright, winsome little Patti, was here Sept. 25, 26, supported by a good co. Good business.

BUTLER.—OPERA HOUSE: Callender's Rivers Sisters Sept. 22; good house.

SEDALIA.—WOOD'S OPERA HOUSE: R. D. MacLean and Marie Prescott co. met with pecuniary and artistic success in their performances of Cleopatra, Merchant of Venice, and Spartacus Sept. 21, 22, including Saturday matinee. Frank Daniels, competently supported, put a large audience in a pleasant frame of mind 28. The S. R. O. sign greeted ticket purchasers long before the rise of the curtain.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE: Keep it Dark Sept. 26; good house.

MONTANA.

BUTTE CITY.—MAGUIRE'S OPERA HOUSE: Sarah Bernhardt opened the season here Sept. 21 in Fedora to a large and fashionable audience. A great deal of credit is due Manager John Maguire for going to the enormous expense of bringing the great tragedienne here, and that Butte appreciated the high art even if it is presented in a foreign tongue has been proven without a doubt. The actual receipts were $5,027. Mr. Abbey was so well pleased that he promised a date for Patti at Butte next season.

ANACONDA.—EVANS OPERA HOUSE: Goodyear, Elitch and Schilling's Minstrels Sept. 25; good business.

NEBRASKA.

NEBRASKA CITY.—OPERA HOUSE: Ole Olson Sept. 22; fair house. Hazett's Braving the World co., opened for three nights 24; business fair.

FREMONT.—OPERA HOUSE: J. K. Emmet had one of the best houses of the season Sept. 22. Nelson and Ousley's Rip Van Winkle 26; business good. The Claire Pattee co., supporting Willard Simms in Cheek, created a good deal of mirth 28.

LINCOLN.—FUNKE'S OPERA HOUSE: A large and friendly audience greeted J. K. Emmet Sept. 23 in Fritz in Ireland. The audience were well pleased. A co. of singers from Topeka gave three exhibitions of a very poor quality of singing, in what was advertised as an American opera Eileen, 25, 26. Very light business. Frohman's co. in Men and Women gave the most finished performance of that has been seen here for some time. Mr. Wilkinson's Widows 3-5. The Golden Troupe 6. ==ITEMS: Eleanor Tyndale, of Men and Women, is a relative of Mr. Westerman, of this city, and a number of friends of the family were invited to meet her at an informal reception during her stay in this city.—The Golden Troupe billed for the Funke advertised their The Martyr, as the same play presented by Clara Morris under the name of Rene de Moray.

OMAHA.—BOYD'S NEW THEATRE: J. K. Emmet Sept. 24-26 proved a worthy successor to his father, business being above the average. The Grab Bag co., which name fairly suggests the character of the performance, did a fair business 27, 28. Hoyt's A Trip to Chinatown 29, 30, was not quite as popular as most of his other skits but still is doing a large box-office business. ==FARNAM STREET THEATRE: Manager Burgess had booked the Eileen Opera co. for the week commencing 27, but as it was necessary to advance a considerable sum to enable them to get their baggage out of Lincoln, the management wisely concluded that it would be best to cancel the date, so that the house will be dark for the whole week. The Old, Old Story 4-10. ==GRAND OPERA HOUSE: Hettie Bernard Chase in Uncle's Darling did the usual large Sunday night business 27.

PLATTSMOUTH.—WATERMAN OPERA HOUSE: The St. Plunkard co., with J. C. Lewis in the title role, Sept. 29; packed house.

NEW HAMPSHIRE.

NASHUA.—THEATRE: Mr. Barnes of New York was presented to a fine audience Sept. 24. Lillian Kennedy in Casey's Troubles 25; good house.

PORTSMOUTH.—MUSIC HALL: The Howard Athenæum Star Specialty co. delighted a medium-sized audience with a variety performance hard to excel Sept. 29. Mabel Morrison in The Danger Signal to a fair house 28. Brady's After Dark pleased a large house 30.

MANCHESTER.—OPERA HOUSE: Rosabel Morrison in The Danger Signal Sept. 22, 23 to fair business. The star does good work, and the support is up to the average. James O'Neill drew a large house 24. His Nibs the Baron to light business 30. The mirror dance by the Sisters Levey was a novel and pleasing feature.

NEW JERSEY.

HOBOKEN.—HOBOKEN THEATRE: A. Y. Pearson's two cos., The Midnight Alarm and The Fire Patrol, filled in week ending 4. The former play drew large and well pleased audiences first half of the week. The Midnight Alarm is a five act melodrama with strong action and sensational climaxes. Robert Neill, as the hero; E. F. Nagel, G. F. Hall, S. B. Berrell, Edith Julian, Rose Berrell and Cassie Francis were loudly applauded, while the villain of Frederic Julian was flatteringly and vigorously hissed by the sympathetic audience. The principals received several curtain calls. The Fire Patrol, which is an entirely different co., although under the same management, also gave satisfaction to good houses. The co. is a good one, and the gold stamp mill and ore crusher, and the fire patrol wagon came in for their share of admiration. The scenery of both plays was fine. ==GOODHEIM'S THEATRE: The S. R. O. Vaudevilles opened for a week Sept. 27, but internal dissensions in the co. arising Manager James left early in the week and several of the members also seceded. However, Manager Cronheim recruited their ranks and guaranteeing their salaries, held them together the rest of the week. They gave a good show to fair business. Prof. J. Lott's Athletic and Vaudeville co. week of 5-11.

PATERSON.—JACOBS' OPERA HOUSE: The winsome Corinne in Carmen Up to Date Sept. 21, 22 to good houses. Co. first-class. Bernard Dyllyn and Charles Fostelle made hits as of old. Madame Janauschek in The Harvest Moon drew only fairly well 23, 24. The star made a pronounced hit as Mrs. Oakley, and received numerous curtain calls nightly. Good co. Daniel Sully in The Millionaire to a good house 25. Rose Coghlan 26, 27 Elks benefit. Marie Hubert Frohman in The Witch 3-10. ==PEOPLE'S THEATRE: Go-Won-Go Mohawk in The Indian Mail Carrier 22-24; business good. Harry C. Gibson in Little Lord Mackeroy 25-27. ==ITEMS: Harry C. Edgerton, formerly Jacobs' representative here, and last season manager of Jacobs' Academy, Chicago, is now assistant manager and treasurer of Corinne's co.—Thomas W. Hill, a resident of this city, and a prominent member of The Indian Mail Carrier co., was presented with a gold headed cane 28. Press Agent Zeifle, of the People's, made the presentation speech, to which Mr. Hill responded in a neat speech. Mr. Hill is playing a comedy part very successfully.

NEWARK.—MINER'S THEATRE: Darlington's Widow was presented Sept. 23-5. It is a most amusing play of cross purposes, misunderstandings, and complications. Many comic intricacies are brought about by the previous marriages of Amy Vernon, widow of the late Mr. Darlington, and Agatha Featherbed. These two young people wish to marry, but are unfortunately encumbered with stepchildren—Amy with a boy, Jack, who is her guardian, from whom she must obtain consent to a second marriage, and Fairfield with a daughter, who is his senior. Neither is aware of the age of the other's child, and from this singular misunderstanding many queer complications arise. Of course all ends well, and the tangled threads are satisfactorily unraveled. Work and Wages 6-10. ==JACOBS' THEATRE: Corinne in Carmen was the attraction 28-1. The operetta has been considerably improved since its last appearance here, both in score and libretto. It is much brighter in every way, and moves more smoothly than formerly. Corinne's voice is much stronger than before, and although not very powerful it is very sweet. Pat Rooney 5-10. ==GRAND OPERA HOUSE: Irish Luck proved to be a very attractive piece. It is intensely exciting, and kept the audience in good humor. The songs, "Call Me Back," by Reta Donnelly, "Now You Stop," by Dottie Pine, and "There Are No Angel Men," by Nellie Parker, were all well rendered and were heartily applauded by the audiences. The costumes of the ladies were elegant and original, the scenery excellent, and the music tuneful and catchy.

ELIZABETH.—TEMPLE OPERA HOUSE: An American Boy Sept. 30 to good houses at both matinee and evening performance. The co. is a very good one. The play is too closely modeled after Peck's Bad Boy, although it satisfied the audiences. The Two Sisters to big business 1. John Barker, Add. Ryman, and James A. Mahoney, and the Misses Billing, Ingles, and Carr, not forgetting J. P. Brown, came in for a great deal of applause.

TRENTON.—TAYLOR OPERA HOUSE: Oliver Byron in The Plunger Sept 21; big business. Alone in London 28, 29; large and well pleased houses. Dan Sully in The Millionaire 30; large audience. The Fire Patrol 1; good house.

NEW YORK.

HARLEM.—COLUMBUS THEATRE: The Marquis Wife, an intensely ambitious drama in four acts by Sidney Bowkett, was produced under the management of J. M. Hill Sept. 28. There are three murders and one suicide, all the principal characters being killed. Unfortunately however, this sanguinary slaughter comes at the close of the last, instead of the first act. The admirable acting of Julia Arthur and E. J. Henley was the only preservative of the piece. Business remained good throughout the week. Mr. Barnes of New York 5-10. ==HARLEM OPERA HOUSE: Corn Tanner in Clinton Stuart's play, Will She Divorce Him? originally produced in Brooklyn, played to large houses 28-3. Miss Tanner's work as Isabel Spencer was capital. The support was satisfactory. The Volunteer 5-10.

BUFFALO.—STAR THEATRE: The Lizzie Annandale Opera co. Sept. 28-3; fair business. Rosina Vokes 5-7 played nightly to the capacity of the house. Barbara was presented for the first time in this city, and made a decided hit. Joseph Haworth in The Leavenworth Case next. ==ACADEMY OF MUSIC: Robert Mantell drew crowded houses 28-3. The supporting co. is a very strong one. Catherine Hartwig and E. A. Barton deserving special mention. Charles Frohman's co. in Mr. Wilkinson's Widows next. ==CORINNE LYCEUM: House dark 28-30. The Burglar 1 played to the capacity of the house; excellent performance. Money Mad next attraction. ==GAIETY STREET THEATRE: The Inside Track drew fair sized audiences 28-3. W. E. Akers made the hit of the piece. ==ITEMS: Wilbur Hudson arrived in this city from New York 1 and opens with Robert Mantell's co. in Toronto 5.—Charles Kompe, formerly with Frederic Bryton, is now advertising agent of the Star Theatre.

ROCHESTER.—LYCEUM THEATRE: The Vokes Comedy co. attracted good-sized houses Sept. 28-30. The Annandale English Opera co. appeared before large audiences 2, 3, presenting Il Trovatore, The Bohemian Girl and Martha in a highly commendable manner. The Charity Ball and Mr. Wilkinson's Widows 5-10. ==ACADEMY: The Burglar, with A. S. Lipman leading, pleased the audiences 28-30. Agnes Herndon appeared in La Belle Marie 2-4, to good business. Master and Man 5-10. ==MUSEE THEATRE: Business first class. Hall's Comedy co. proved to be a strong attraction. ==ITEM: Colonel Joseph N. Chenet, of H. R. Jacobs Academy, has just returned from Chicago, where he was called upon business pertaining to Jacobs' circuit. The colonel says, very emphatically, "that there are but two cities in America, to wit, Chicago and Rochester.

JAMESTOWN.—ALLEN'S OPERA HOUSE: The Pearl Eyange co., booked for Sept. 26, disbanded in Meadville, Pa., 25. Hand of Fate to a fair house 28. Gorman's Minstrels packed the house 29. The Patrol, under the management of Con Given 1; prospects very good for business. The Inside Track 5. May Henderson as the Indian Princess 6; Ulric Akerstrom 8-10.

LOCKPORT.—HODGE OPERA HOUSE: Robert Mantell in Monbars Sept. 28; paying house.

LYONS.—MEMORIAL HALL: Al. Herry's Minstrels Sept. 29; good business.

NORWICH.—CLARK OPERA HOUSE: Black Thorn Sept. 22; well-pleased audience. Chantrau in Kit the Arkansas Traveler 23; largest house this season; performance satisfactory.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: Dowling and Hasson played to good business Sept. 24-26, presenting The Red Spider and Nobody's Claim. Agnes Herndon in performances in La Belle Marie were well attended 28-30. The piece has been rewritten to advantage. ==WIELING OPERA HOUSE: Baker Opera co. in repertoire 28-3; good business. John T. Kelly 5-7. ==STANDARD THEATRE: Emily Zola co. drew well 28-3.

HOUSICK FALLS.—CASINO OPERA HOUSE: The Two Sisters Sept. 21; fair house. The Two Johns pleased a good house 28. ==WOOD'S OPERA HOUSE: Lucier's Minstrels 25; good house.

SALAMANCA.—GIBSON OPERA HOUSE: May Russell Burlesque co. Sept. 25; fair house. Hand of Fate 26; crowded house.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE: Ezra Kendall Sept. 30 in A Pair of Kids; good-sized house. Two Sisters 26; large and well-pleased audience. Clara Morris 29; large audience.

HUDSON.—OPERA HOUSE: Ulric Akerstrom Sept. 22-26; large houses.

AUBURN.—BURTIS OPERA HOUSE: Frank Mayo in Nobody Sept. 25; fair house.

COHOES.—CITY THEATRE: Two Sisters Sept. 24; good business. Clara Morris in Odette 30; largest and most fashionable audience of the season. Abelone Barrison in the ingenue role was excellent. Strong co.

NEWBURG.—ACADEMY OF MUSIC: Ezra Kendall in A Pair of Kids Sept. 28; small house. Augustin Daly's Under the Gaslight 30; fair sized house.

SARATOGA SPRINGS.—PUTNAM MUSIC HALL: Grace Emmett in The Pulse of New York Sept. 28; house packed to the doors. Robert Manchester's French Folly co. 30; large house. The Two Johns 1; good business. ==TURN HALL: Lucier's Consolidated Minstrels 30; large audience.

AMSTERDAM.—OPERA HOUSE: Ezra Kendall in A Pair of Kids Sept. 24; small audience.

TROY.—GRISWOLD OPERA HOUSE: Milton and Dolle Nobles in From Site to Site Sept. 28, 29; fair houses. The Charity Ball 30, 1; excellent business. ==RAND'S OPERA HOUSE: Mme. Janauschek as Mrs. Oakley in The Harvest Moon 29, to large audiences. ==GAIETY THEATRE: The Howard Burlesquers drew a succession of large houses week ending.

PENN YAN.—SHEPPARD OPERA HOUSE: The Burglar was well performed Sept. 29; large audience. Myles Faith 30; light business. Al. Herry's Minstrels 30; crowded house.

UTICA.—OPERA HOUSE: Milton Nobles in From Site to Site Sept. 24; small but well-pleased audience. The scenic effects were good. Mr. and Mrs. Nobles were called before the curtain at the close of the third act. Frohman's Lyceum co. in The Charity Ball 30; large and representative audience.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE: The May Russell Burlesque co. Sept. 30; Russell's Comedians in City Directory 25; large house.

OSWEGO.—ACADEMY OF MUSIC: Francesca Redding Sept. 28-3, changing bill nightly, to large houses.

WELLSVILLE.—BALDWIN THEATRE: A good-sized and well-pleased audience witnessed Hand of Fate Sept. 23. An American Boy 29; fair business.

NORTH CAROLINA.

DURHAM.—OPERA HOUSE: For the Westerner Sept. 26; small audience.

ASHEVILLE.—OPERA HOUSE: Robert Aiken in Woodman in Uncle Josh Sept. 23; packed house.

FAYETTEVILLE.—OPERA HOUSE: Blind Tom Sept. 26; good house.

NORTH DAKOTA.

FARGO.—OPERA HOUSE: Criterion Comedy co. Sept. 24-26; poor business.——ITEM: Fargo can do anything but build an Opera House. Jamestown started in a month or two ago for a new one, and even in this short time is in a fair way to a realization of its wishes.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE: The Pat-ti-Sani Sept. 22; crowded house. Joseph Haworth and his excellent co. opened 28 in his latest success, The Leavenworth Case, and gave a remarkable performance as James Trueman Harwell. Ruy Blas and St. Marc the Soldier of Fortune will be put on the latter part of the engagement.——PARK THEATRE: The Wilbur Opera co. closed a big week's business 26. Uncle Isaac 27-30; rather light business.——METROPOLITAN OPERA HOUSE: The Cincinnati Orchestra had a light house 27.——A Pair of Jacks 28, 29; poor houses.——BIJOU: Business is fair with a good specialty bill.——ITEMS: Charles A. Lawman, of the Indianapolis *Journal*, has been appointed local manager of the Metropolitan, and will take charge 1. Mr. Lawman is an old Columbus boy, and his return will be welcome to many old friends.——Manager James G. Miller is in New York on business.——The Elks had a clambake 22, that was the most successful affair of the kind ever held in this section of the country.——Farce-comedy is not as popular here as it used to be.——Frank G. Campbell is in the city.——Frank C. Thayer is here in the interests of Maud Granger. He thinks Columbus is a pretty nice town.

TOLEDO.—WHEELER OPERA HOUSE: Herrmann gave two of his wonderful entertainments Sept. 25, 26, to fine houses. A Aunt Bridget's Baby 27; good house.——PEOPLE'S: Custer, a border drama, with W. J. Fleming as the star, to top-heavy houses week closing 3. Ole Olson 27-30.——ITEM: Professor Herrmann and wife, Manager Bloom and George N. June were the guests of Mr. Robert Evans at the Toledo Club after the close of Tuesday's performance.

STEUBENVILLE.—CITY OPERA HOUSE: Little Nugget Sept. 22; full house.——ITEM: W. H. MacDonald has many friends here, who are pleased to hear that Robin Hood is a New York success.

CANTON.—THE GRAND: Al. G. Field's Minstrels pleased a good house Sept. 24. Devil's Mine 26 to fair business. The Baldwin-Melville co. opened a week's engagement 28 in Galley Slave. Business good.——SCHAEFER'S OPERA HOUSE: Waite's Comedy co. opened 24 in Our Jack to good business.

SANDUSKY.—BIEMILLER'S OPERA HOUSE: Aunt Bridget's Baby Sept. 22; large and well-pleased audience.——ITEM: The new management continues to add numerous improvements to this house, new fire escapes, carpeting and drapings, being among the most noticeable.

ELYRIA.—OPERA HOUSE: George M. Hayes' Dramatic co. in repertoire Sept. 28-3; business good.

DAYTON.—THE GRAND: The Still Alarm Sept. 20; large audience.——THE PARK: The Wilbur Opera co. commenced a week's engagement 28, appearing in a repertoire of popular operas, and have played to the capacity of the theatre at every performance.——ITEM: Kenyon Bishop, of The Still Alarm co., was a prominent society lady of this city several years ago.

TIFFIN.—NOBLES' OPERA HOUSE: Melville Sisters Sept. 28; crowded houses.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: The Alba Heywood co. Sept. 23; large house.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: Little Nugget Sept. 24; fair-sized and well-pleased audience.

UHRICHSVILLE.—OPERA HOUSE: The Postmaster co. Sept. 24; light business. Ten Nights in a Bar-room 25; crowded house. Alba Heywood 26; fair business.

FREMONT.—OPERA HOUSE: The Riley Dramatic co. opened Sept. 28 to a crowded house. Georgie Brior joined the co. 29.

CARROLLTON.—PALACE OPERA HOUSE: Duncan Clark's Female Minstrels Sept. 24; large house. Connel Dramatic co. 25, 26; large and well-pleased audiences.

URBANA.—MARKET SQUARE THEATRE: Burt Shepard's Minstrels Sept. 28; good business.

MANSFIELD.—MEMORIAL OPERA HOUSE: J. B. Wallick's Bandit King Sept. 24; good-sized house.

PORTSMOUTH.—GRAND OPERA HOUSE: Hassan's Boy Ranger co. Sept. 26; good business. W. S. Cleveland's Consolidated Minstrels 28; full house.——MENTION: The Marie Greenwood co. canceled their dates here without cause. Manager Grimes visited them at Ashland, Ky., claimed damages for breach of contract, and the matter was settled with the understanding that the Greenwood co. will visit us later in the season.

MIDDLETOWN.—SORG'S NEW OPERA HOUSE: County Fair Sept. 24; S. R. O. Bunch of Keys 29; fair house.

SALEM.—OPERA HOUSE: Maude Granger in Inherited Sept. 28; large audience.

PIQUA.—CONOVER'S OPERA HOUSE: An Irishman's Love pleased a small audience Sept. 30. Rose Hill's English Folly co. 3.

LIMA.—FAUROT OPERA HOUSE: The Merchant Sept. 26; good-sized audience. Master and Man 29; good business. Herrmann 30; light business.

ALLIANCE.—SOURBECK'S OPERA HOUSE: Al. Field's Minstrels Sept. 24; large audience.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: Kate Castleton in The Dazzler drew fine houses Sept. 21-26.——CORDRAY'S NEW THEATRE: The stock co. gave a very creditable production of Esmeralda 19-25 to good business.——FRENCH'S NEW PARK THEATRE: The Golden Giant Mine 20-26 was well patronized.——ITEMS: There will soon be an amphitheatre and hippodrome erected here. Chicago capitalists are interested in the enterprise. The site has been selected. Nothing, however, can be definitely learned.—Mamie Ford, of Philadelphia, is visiting her brother, Business Manager Ford, of French's.—The Northwest Undertakers' Association, numbering a hundred, attended the performance of The Dazzler at the Marquam 22.—William Beach, lately leading man at Cordray's Portland house, will join Nat C. Goodwin's co. in October.—The Portland Industrial Exposition's Fair is drawing audiences averaging 10,000 a week.

PENNSYLVANIA.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Birds of a Feather co. Sept. 25; fair house. Hearts of New York 26; moderate house; everybody pleased. O'Flynn in Mexico 27; small house. The White Slave 28; fair house; good co. Rice's Evangeline 29; business remunerative.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: Hearts of New York Sept. 25; fair business. Co. weak. John Fay Palmer's Last Days of Pompeii 29; small audience. Rice's Evangeline 30, crowded house.

WILLIAMSPORT.—ACADEMY OF MUSIC: Henshaw and Fen Broeck Sept. 29; large audience.

PITTSTON.—MUSIC HALL: Irene Kent and Bertha Welby Sept. 26, in Only a Farmer's Daughter; fair business. Mackie's Grimes' Cellar Door to a large and well-pleased audience 29.

MONONGAHELA CITY.—GAMBLE'S OPERA HOUSE: Cold Day Sept. 28; S. R. O.

BRADFORD.—WAGNER OPERA HOUSE: May Russell's Burlesque co. Sep. 26; fair house. Gorman's Minstrels 28; good house. City Directory 29; large house.

NORRISTOWN.—GRAND OPERA HOUSE: Rentfrow's Comedians in Joseph Simpkins Sept. 23; good house; poor performance. W. J. Scanlan in his new play Mavourneen 25; packed house.

KITTANNING.—GRAND OPERA HOUSE: Vreeland's Minstrels Sept. 25; fair audience.

WANTICOKE.—BROADWAY OPERA HOUSE: J. Z. Little in The World, Sept 28; full house.

POTTSTOWN.—OPERA HOUSE: Clarence Bennett in repertoire Sept. 28-3; fair sized audience.

ALLENTOWN.—MUSIC HALL: The Vendetta, with W. A. Whitecar as Count Octavio, was presented Sept. 25. The audience, although not large, was very appreciative. The Midnight Alarm 26; fair business. Held by the Enemy 27; good-sized audience. Charles A. Gardner in his new play, Captain Karl, opened 30 to good business, and was well received.——ITEMS: F. K. Kendrick left the Vendetta co. without notice and his part, John Jenkins, was assumed by Manager Varney very acceptably. James B. Smith joined the co. here to replace Mr. Kendrick.—Manager Mishler's good-natured face was seen at Music Hall applauding the Vendetta.

SCRANTON.—ACADEMY OF MUSIC: W. A. Whitecar in The Vendetta Sept. 24; fair business. James B. Mackie in Grimes' Cellar Door 26; good business. J. C. Stewart in Fat Men's Club 28; fair business.

UNIONTOWN.—GRAND OPERA HOUSE: Muggs' Landing Sept. 23; good business. Kindergarden 24; performance and busines poor. A Cold Day 26; fair business. Effie Ellsler and C. W. Couldock in Hazel Kirke 28; good business.

EASTON.—OPERA HOUSE: The Sea King Sept. 28; large and enthusiastic audience.

CONNELLSVILLE.—NEWMYER'S OPERA HOUSE: The Kindergarden Sept. 25; fair house.

SHAMOKIN.—G. A. R. OPERA HOUSE: Tony Farrell in My Colleen Sept. 26-28; big business.

ERIE.—PARK OPERA HOUSE: Mrs. General Tom Thumb, matinee and evening Sept. 25; good business. Pearl Eytinge in Vivian 24; small audience. The Old Homestead 25, 26; large audiences. Russell's City Directory No. 2, 28; large audience.

CARBONDALE.—OPERA HOUSE: Grimes' Cellar Door Sept. 26; The World 30; both to fair-sized audiences.——ACADEMY OF MUSIC: Orson Clifford in Avenged, supported by an interior co., 28; light house. Several attachments were issued and the co. had to disband.

MAHANOY CITY.—OPERA HOUSE: Tony Farrel in My Queen, to a $250 house Sept. 25. Mr. Farrel has a better play and support than last year.——ITEMS: *The Opera Glass*, the official programme, has made its appearance. It is very neat and attractive.—THE MIRROR can always be found on file at Manager Quirk's office.

BETHLEHEM.—OPERA HOUSE: U and I Sept. 26; large houses. Theresa Newcomb presented the Boy Scout, the Boy Detective and adrift in New York 28-3 to slim business. Miss Newcomb herself is passable, but her support, with two exceptions, is very feeble. Manager Walters, of the Opera House, is being congratulated on every side for the able manner in which he managed the finances of the State Fair, which was held here week of 21. Over $25,000 passed through his hands as gate receipts, and there was a shortage of only fifty cents, which, however, was accounted for by one of his clerks. The Fair management were exceedingly wise in their choice of Manager Walters, and the latter displayed much judgment in the selection of his assistants.

HAZLETON.—BROAD STREET OPERA HOUSE: The Fat Men's Club gave an excellent performance to a small house Sept. 25.

HARRISBURG.—GRAND OPERA HOUSE: Arlington's Minstrels Sept. 26, small business. Sea King 3; audience not large but would draw to more satisfactory pecuniary results.

NEW CASTLE.—OPERA HOUSE: Arizona Joe Sept. 25; small audience. A Pair of Tramps 26; fair-sized house. Owing to a surfeit of attractions, Devil's Mine 28 and Fairies' Well 29, drew poorly. Performances satisfactory.

READING.—ACADEMY OF MUSIC: The Vendetta was well presented by a first-class co. Sept. 26. Held by the Enemy was well received 28. Gilmore's Comic Opera co., in The Sea King 29; good house.——GRAND OPERA HOUSE: Fay Foster Burlesque co., with some good specialties 28.

LANCASTER.—FULTON OPERA HOUSE: Augustin Daly's Under the Gaslight was well presented to a good house Sept 29. Captain Karl, Charles A. Gardner's new play, drew S. R. O. before the doors were opened. Fay Foster Burlesque co. 30; fair business. The Sea King 1; large house.

CORRY.—OPERA HOUSE: Hand of Fate opened this house for the season Sept. 29. Full house.——ITEM: Manager Hines has been making some extensive improvements, such as electric lights, new drop curtain, parlor, garden, and several other beautiful scenes, the work of scenic artist H. X. Smith, of Buffalo, N. Y. Manager Hines has booked a fine line of attractions.

TITUSVILLE.—OPERA HOUSE: The Old Homestead Sept. 29. Better pleased audience never left the Opera House. S. R. O., and sale of tickets stopped. Miles Fadin 1, cancelled date here.

OIL CITY.—OPERA HOUSE: Gorman's Minstrels Sept. 26; good house. The Old Homestead 30; packed house.

GREENSBURG.—LOBISON THEATRE: A Cold Day Sept 24; fairly good house. John Fay Palmer's Last Days of Pompeii 28; light business. Effie Ellsler, supported by C. W. Couldock and an excellent co., presented Hazel Kirke to a very large and appreciative audience 30.——ITEM: George Manderback, manager of Little Nugget co., was in town Sept. 28, 29, in the interest of his co.

SHARON.—CARVER OPERA HOUSE: Arizona Joe co. Sept. 26; fair house. Al. G. Field's Minstrels 28; packed house.

YORK.—OPERA HOUSE: Charles A. Gardner in Captain Karl Sept 28 drew a very large and fashionable audience. A delightful entertainment. Harry Kernell's Vaudevilles 2 to small but well-pleased house

WARREN.—LIBRARY THEATRE: The Old Homestead Sept. 28, to $650. Everyone delighted. Carleton Opera co. 7.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Fairies' Well Sept. 30; fair-sized audience.——OPERA HOUSE: A Pair of Tramps displeased a small audience 26.——ITEM: The Beaver Falls Press Club were entertained at Pittsburg by T. B. MacDonough, of The Merchant co., and Mr. Davis of the Alvin Theatre.

DANVILLE.—OPERA HOUSE: Little's World co. in Golden Nugget Sept. 26; light business. Kittie Rhoades Sept. 28-3; good business.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: Ida Waterman in a temperance drama made a hit as Annie Carson; fair business all the week.——GAIETY OPERA HOUSE: Howard Athenæum Specialty co. played to good houses 28-3.

PAWTUCKET.—MUSIC HALL: Dockstader's Minstrels Sept. 26; crowded house.——ITEM: Mabel Connery, a young amateur, of this town, joined Kate Claxton in Providence.

NEWPORT.—OPERA HOUSE: Lew Dockstader's Minstrels had a big house Sept. 25. The Two Old Cronies with Max Arnold and a good co. amused a fair house 26. Daniel Boone to a heavy, representative gallery 28. All the Comforts of Home 1 to a large and well satisfied house. Mr. Barnes of New York is due 4, and Rhea will be welcome 7.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC: Barlow Brothers Sept. 28 did not draw as large a house as minstrel cos. usually draw here. Devil's Auction, with George H. Adams and Louise Dempsey, drew well 1.——GRAND OPERA HOUSE: The always popular George Wilson and his minstrels played to a good house 30.

TENNESSEE.

CHATTANOOGA.—NEW OPERA HOUSE: Gilmore's Devil's Auction co. gave two excellent performances Sept. 22, 23 to packed houses. Castles in the Air Opera co. 24; very small audience. Bottom of the Sea 28; fair house.——GAIETY THEATRE: Manager Hoffman continues to present attractions that fill the house nightly.

MEMPHIS.—LYCEUM THEATRE: Nellie McHenry's co. in A Night at the Circus Sept. 24-26; big houses. Gus Williams in Keppler's Fortunes 28-30; paying business. The star is quite a favorite here.——GRAND OPERA HOUSE: Our Irish Visitors 24-26; fair business.——ITEMS: John Mahoney is assistant secretary and treasurer of the Lyceum. George Wainwright is head-usher.—Manager John Robb, of the Lyceum, was manager of Gus Williams for a number of years and to him Mr. Williams owes considerable of his success as a star.

KNOXVILLE.—STAUB'S THEATRE: The Bottom of the Sea Sept. 26; fair house. Cajanka 28 fair business. Uncle Hiram 30; good house.

NASHVILLE.—THE VENDOME: Gus Williams in Keppler's Fortune Sept. 21-26; good business. The County Fair 28-3; crowded houses and delighted audiences. A Night in Pekin continues to draw immense crowds at Athletic Park.

TEXAS.

TEXARKANA.—OHIO'S OPERA HOUSE: Below Zero co. Sept. 21; large house.

JEFFERSON.—CHASE'S OPERA HOUSE: Rentfrow's Musical Comedy co. in Below Zero Sept 25; fair-sized house.

TAYLOR.—OPERA HOUSE: Newton Beers Sept. 22 in Lost in London; fair house.

AUSTIN.—OPERA HOUSE: A Breezy Time Sept. 22; good business. Newton Beers in Lost in London 23; good house.

COLUMBUS.—STAFFORD OPERA HOUSE: Florence Bindley in The Boy Tramp Sept. 25; good house. McCabe and Young's Minstrels 26; crowded house.

MARSHALL.—OPERA HOUSE: Rentfrow's Jolly Pathfinders Sept 26; poor business.

WACO.—GARLAND OPERA HOUSE: Fitz and Webster presented A Breezy Time Sept. 25; crowded house.

GALVESTON.—TREMONT OPERA HOUSE: Florence Bindley in The Pay Train opened Sept. 20 to an excellent house. Attendance 24 fell off considerably. U and I 25, 26 fared similarly in a pecuniary way, the opening performance only being largely attended. Cronin's earnest though boisterous efforts were the only redeeming feature in the entertainment. Bobby Gaylor 28, 29.——ITEM: Drew A. Morton narrowly escaped serious injuries during one of The Pay Train performances in Houston. In coming down the incline car he fell, or was thrown against the boiler of the engine, scorching his face somewhat, and though suffering intensely from pain, he continued in his part.

SHERMAN.—SHERMAN OPERA HOUSE: The Chicago Comedy co. closed a three nights' engagement Sept. 26; fair house.

BEAUMONT.—OPERA HOUSE: George W. Lederer's U and I co. gave a very poor performance to a very good house Sept. 25.

SAN MARCO.—OPERA HOUSE: Florence Bindley in The Pay Train Sept 22; light business.——ITEM: Mr. F. C. Brown, of the Opera House management, has just returned from Bourne, where he has been all Summer for his health.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: The Midnight Bell co. finished their engagement Sept. 22 to a good house. Evans and Hoey drew good houses against the circus (Forepaugh's) 24 27.——ARENA: Forepaugh's Circus drew immense crowds 24, 25.

VIRGINIA.

NORFOLK.—ACADEMY OF MUSIC: Tom Sawyer Sept. 22, 26; fair business. Ford's English Comedy co. 23, 24; good business.

ROANOKE.—OPERA HOUSE: The Bottom of the Sea Sept. 25; large house. Clarke Ford Comedy co. in She Stoops to Conquer 26; fair-sized audience.

PETERSBURG.—ACADEMY OF MUSIC: Tom Sawyer Sept. 22; fair house.

LYNCHBURG.—OPERA HOUSE: Bottom of the Sea Sept. 23; fair audience. Ada Melrose in Southern Rose 30; good business. Kell's Circus 25-28; good business.

RICHMOND.—NEW RICHMOND THEATRE: Ada Melrose Sept. 28, 29; fair houses. The Kindergarden 30, small house.

STAUNTON.—OPERA HOUSE: A. M. De Lisser's co. presented Jim the Westerner to a good-sized house and well-pleased audience Sept. 23. Ford's English Comedy co. in She Stoops to Conquer, followed by Poor Pillicoddy 24 to a good house. The parts of Young Marlowe and Hastings were not well sustained, but the rest of the cast is good. Mr. Clarke as Tony Lumpkins and the beautiful Miss Ford as Kate were excellent.——ITEM: Will T. Hayes, of the Jim the Westerner co., had the misfortune to trip a lady on the stage, at Norfolk, 16. Although accidental, it was a finable offence, and Mr. De Lisser fined him $5, to which he objected. At Roanoke some hot words passed between the two. When the co reached Staunton 22 Mr. Hayes undertook to get out an attachment against the co., which Mr. De Lesser prevented, and Mr. Hayes was then discharged.

WASHINGTON.

TACOMA.—TACOMA THEATRE: Sarah Bernhardt in Fedora Sept. 21; standing room in demand. The few who understood French in this frontier town enjoyed the entertainment. Those who did not, were satisfied to "see Bernhardt."

SEATTLE.—OPERA HOUSE: An audience of 1,300 saw Bernhardt Sept. 24 and paid $4,200 for it. Mr. Hanna, of the Seattle Opera House, announced her engagement, but the performance occurred at Cordray's Theatre. It seems that Bernhardt refused to play in the Seattle Opera House, and Mr. Cordray consented to rent his house for the night to the Opera House management. The change was certainly agreeable to the patrons, and Mr. Hanna ought to be satisfied with the results pecuniarily. Who knows but he may apply some of the receipts toward the improvement of his old house. The Cordray co. improved the opportunity of a night off, appearing at Snohomish to good business.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Maude Granger in Sabrie le Sept. 24; good business. White Slave 29; good co. and very fair business.——GRAND OPERA HOUSE: Irishman's Love 24-26; good business. Muggs' Landing 28, 29; splendid business. Cold Day 30; large and appreciative audience.

WISCONSIN.

MILWAUKEE.—DAVIDSON: Frederick Warde Sept. 24-26 in The Lion's Mouth and The Mountebank. The very warm weather materially affected the business, but those that attended were highly pleased. Augustus Piton's stock co. began a week 28, opening in Geoffrey Middleton, Gentleman, and both piece and co. were enthusiastically received.——ACADEMY: Fowler and Warmington's Skipped by the Light of the Moon 27; good house.——BIJOU: Richard Golden in Old Jed Prouty 27-3; good business.——STANDARD: T. K. Wallace in The Boy Scout 27-3; good business.——ITEMS: Jay Rial, acting manager of Augustus Piton's Stock co., is very popular here.—The Ensign, a new naval drama, by William Haworth, will be produced at a New York theatre in January, by Messrs. Litt and Davis. It experienced a successful run in St. Paul last Summer.

RACINE.—BELLE CITY OPERA HOUSE: Alexander Salvini in Don Cæsar de Bazan Sept. 24; large and appreciative audience. Richard Golden in Old Jed Prouty 26; light business. Fair performance.

APPLETON.—OPERA HOUSE: Skipped by the Light of the Moon Sept. 26; business fair.

MADISON.—FULLER OPERA HOUSE: Salvini in Don Cæsar de Bazan drew the largest and most fashionable audience of the season Sept. 28. The star received a curtain call after each act.

OSHKOSH.—GRAND OPERA HOUSE: Von Vonson Sept. 21; packed house. Frederick Warde 22, 23; S. R. O. William Barry in McKenna's Flirtation 24, 25; S. R. O. Dr. Bill 26; crowded house.——TURNER OPERA HOUSE: James Brown Theatre co. at 10-20-30 to crowded houses 21-23.

WEST SUPERIOR.—GRAND OPERA HOUSE: Von Vonson Sept. 23; crowded house.

WAUSAU.—GRAND OPERA HOUSE: Emerson's Minstrels to a large house Sept. 23; Little Lord Fauntleroy 7.

ASHLAND.—GRAND OPERA HOUSE: Hardebeck and Truesdell's Michael Strogoff co. Sept 23, 30; fair houses. Billy Emerson's Minstrels 1; good advance sale.

CANADA.

ST. JOHN.—OPERA HOUSE: During the second week the stock co. in The Magistrate, Lady Clancarty and The Black Flag were presented. The co.'s very best work, so far, was in As You Like It. Every member of the cast appeared to better advantage than in any previous performance which, coupled with good stage setting, appropriate costumes, and every attention to detail and supernumeraries, made a picturesque and delightful entertainment. I speak of the second performance, for it is said that the first was not so good.——MECHANICS' INSTITUTE: Edwards' Comedians opened 28 for two nights, but after the experience of the first one wisely determined to cut the engagement short. For my own part, outside of the antiquity of its songs and jokes, I found nothing really objectionable in Zig Zag; like all pieces of its kind it has no plot, only a thread upon which to hang specialties, but unlike many others it was neither vulgar nor offensive. The large audience present, however, did not like it, and manifested its displeasure in an unmistakable manner. All through the performance the people kept leaving the house, and at the end of the second act fully one-half of those down stairs had retired, after which the galleries took possession, joining in the singing, hissing, and making uncomplimentary remarks about the performers and performance. The manager came before the curtain and explained that the sudden illness of the soubrette had necessitated a redistribution of the players, which weakened the cast, but this did not satisfy the irrepressible small boy who was looking for fun and was bound to have it. Let it be added, however, that I have seen the same audience sit out and applaud much worse shows.——ITEM: An incident which caused much merriment to the audience occurred at the first matinee performance at the new Opera House at St. John. A local carpenter, engaged to complete some work on the stage, entered by the rear door with a pile of lumber on his shoulders and a pipe in his mouth, and oblivious of the presence of the people before and behind the footlights, crossed the stage crying out at the top of his voice for "Charley," his assistant. It created much laughter even if it spoiled the best scene in Marble Hearts.

MONTREAL.—QUEEN'S THEATRE: McKee Rankin in The Canuck to fair business Sept. 28. This theatre is now almost complete. The new orchestra chairs in oak and crimson plush are all in. The tinting and ornamenting of the walls are finished, and only a few touches remain to be put to this fine house. James O'Neill 5-10.——ACADEMY OF MUSIC: Modjeska in a brilliant repertoire, including Camille, Adrienne Lecouvreur, Macbeth, and As You Like It, 28-3. Indigo 5-10.——THEATRE ROYAL: Edward Hassan's One of the Finest 28; big business. The play is always a "go" in Montreal. E. M. Ryan and Phœbe McAllister made big hits in the leading roles. Folly Burlesque co. 5-10.——LYCEUM OPERA HOUSE: George Dixon's Vaudeville co. to good business 28-3.——ITEM: May Warner, of this city, a daughter of the well-known tragedian, Neil Warner, played some minor roles with Modjeska. She is pretty and has an excellent stage presence.

VANCOUVER.—OPERA HOUSE: Sol Smith Russell in Peaceful Valley opened the season here Sept. 17 before a large and well-pleased audience. Bernhardt in Fedora to a crowded house 22.

CHATHAM.—GRAND OPERA HOUSE: Ida Van Cortland co Sept. 29-3 in repertoire to good business. She always receives a pleasant welcome here, as well as on account of her social qualities as an actress. Good co.

WINNIPEG.—PRINCESS OPERA HOUSE: Deshon Opera co. still continues to draw large houses. Wilson Theatre co. next.

TORONTO.—GRAND OPERA HOUSE: The Little Tycoon commenced a week's engagement Sept. 28. Their performances were witnessed by large and enthusiastic audiences. Robert Mantell opens for a week 5 in repertoire.——TORONTO OPERA HOUSE: The Ivy Leaf always fills the theatre, and its present engagement was no exception. The Burglar 5-7.——ACADEMY OF MUSIC: Apple Orchard Farm 22-30. Charles L. Howard is starred in it. The least said about the performance the better. O'Dowd's Neighbors fills in the rest of the week.

HALIFAX.—ACADEMY OF MUSIC: Peck and Fursman's Uncle Tom's Cabin Sept. 29 to a S.R.O. house, matinee and evening 24; good business. Grau Opera co. will open 26 for four to six weeks.——ITEM: C. O. Dennis, manager of Dora Wiley besides being a pleasant gentleman, is a hustler. He donned his paste clothes Wednesday, and this town was never so thoroughly billed.

BELLEVILLE.—NEW OPERA HOUSE: This house was opened by McKee Rankin in The Canuck Sept 21. Mr. Rankin was greeted with a large audience. Guy Brothers 2.——QUEEN'S OPERA HOUSE: Charles L. Howard in That Woman 23; light house.

LONDON.—GRAND OPERA HOUSE: Kate Claxton in The Two Orphans attracted a good-sized audience Sept. 28. Roger La Honte, with Arthur Forrest leading, was splendidly presented 29, but had a very poor house.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY: New Orleans, La., Oct. 4-10, Beaumont, Tex., 15, Bryan 16, Houston 17, Galveston 18, Columbus 21, San Antonio 22, 23, Taylor 24.

A SOCIAL SESSION: Waterloo, Ia., Oct. 6, Independence 7, Dubuque 8, Lyons 9, Moline, Ill., 12, Davenport, Ia., 12, Cedar Rapids 13, Marshalltown 14, Boone 15, Atlantic 16, Council Bluffs 17, Plattsmouth 18.

ATKINSON-LINDON: Taylorville, Ill., Oct. 5, 6, East St. Louis 7, 8, Chester 10.

A. W. FREMONT: Springfield, Mo., Oct. 5, 6, Joplin 7, Fort Scott, Kans., 8, Nevada, Mo., 9, Rich Hill 10, Leavenworth, Kans., 11, St. Joseph, Mo., 12, Topeka, Kans., 13, Horton 16, Lincoln, Neb., 17, Omaha 19, 24.

AFTER DARK: Brockton, Mass., Oct. 7, Fall River 8, 9, Newport, R. I., 10, Brooklyn, N. Y., 12-17, Philadelphia, Pa., 19-24.

AN AMERICAN BOY: Chicago, Ill., Oct. 5-10.

ALVAN JOSLIN: Ionia, Mich., Oct. 6, Lansing 9, Howell 12, Ypsilanti 13, Albion 14, Jackson 15.

ARIZONA JOE: Alliance, O., Oct. 5, 6, Salem 12-17.

ALL THE COMFORTS OF HOME: Worcester, Mass., Oct. 6 Fitchburg 7, Waltham 8, Chelsea 9, Lynn 12, 13, Lowell 14, Lawrence 15, Portsmouth, N. H., 16, Portland, Me., 17, Bangor 19, 20, Haverhill, Mass., 22, Manchester, N. H., 23, Concord 24, Nashua 26, Keene 27.

ALEXANDER SALVINI: Burlington, Ia., Oct. 8.

ABRAHAM LINCOLN: Columbus, O., Oct. 5-10, Philadelphia, Pa., 12-24.

ALABAMA (Palmer's): Detroit, Mich., Oct. 6, 7, Columbus, O., 8-10, Buffalo, N. Y., 12-14, Rochester 15-17.

ALABAMA: Indianapolis, Ind., Oct., 5, 7, Louisville, Ky., 8-11, Nashville, Tenn., 12-14, Memphis 15-17, New Orleans, La., 19-24.

AUNT BRIDGET'S BABY: Wheeling, W. Va., Oct. 7, 8.

A HIGH ROLLER: Louisville, Ky., Oct. 5-7, Indianapolis, Ind. 8-10, Detroit, Mich, 12-14, Cleveland, O., 15-17.

ALONE IN LONDON: Worcester, Mass., Oct. 7, 8, Bristol, Conn., 9, Birmingham 10.

AVENGED: Philadelphia, Pa., Oct. 5-10.

ALL THE COMFORTS OF HOME: New York city Oct. 5-10.

ANNIE MITCHELL: Cortland, N. Y., Oct. 5-10.

A FAIR REBEL: Yonkers, N. Y., Oct. 6, Hartford Conn., 7, 8, New Haven 9, 10.

ANNIE WARD THEANY: Lynn, Mass., Oct 6, 7, Chelsea 8, 9, Framingham 9, Woonsocket, R. I., 10, Fall River, Mass., 12, Newport, R. I., 13, Taunton, Mass., 14, Attleboro 15, Brockton 16, New Bedford 17, Worcester 19, 20, Holyoke 21, New Britain, Conn., 22, Bristol 23, Birmingham 24.

A TURKISH BATH: San Diego, Cal., Oct. 6-9, Seattle, Wash., 12, 13, Vancouver, B. C., 20, 21, Victoria 22, 24.

ALBA HEYWOOD: Greenville, Pa., Oct. 6, Mercer 7, Ashtabula, O., 9, Conneaut 10, North East, Pa., 12, Westfield, N. Y., 13, Gowanda 14, Medina 15, Rochester 16, Brockport 18, Newark 17, Phelps 19.

BERTE-BARBOUR: Dodge City, Kan., Oct. 5, Garden City 7, 8, Los Animas, Col., 10, La Junta 11.

BLUE JEANS (No. 2): Philadelphia, Pa., Sept. 27-Oct. 10.

BELLE STEVENSON: Philadelphia, Pa., Oct. 5-10.

BOBBY GAYLOR: Taylor, Tex., Oct. 6, Waco 7, Fort Worth 8, Dallas 9, 10, Memphis, Tenn., 12-14, Little Rock, Ark., 15, Pine Bluff 16, Helena 17, Cairo, Ill., 19, Paducah, Ky., 20, Owensboro 21, Evansville, Ind., 22, Henderson, Ky., 23, Bowling Green 24.

BUNCH OF KEYS: Dayton, O., Oct. 6, 7, Newark 8, Buckeye 9, Galion 12, Wooster 13, Cuyahoga Falls 14, Canton 15, Akron 16, Ravenna 19, Alliance 17.

Salem 19, Leetonia 20, Meadville, Pa., 21, Corry 22, Warren 23, Oil City 24.
BARLOW METROPOLITANS: Kevesville, Neb., Oct. 5-10.
BEAVING THE WORLD: Tecumseh, Neb., Oct. 5-7, Beatrice 8-10, Pawnee City 12, 13, Falls City 14, 15, Hiawatha, Kans., 16, 17, Seneca 19-21.
BESYE'S COMEDY: Muan, Tenn., Oct. 6-10, Paris 12, 13.
BOTTOM OF THE SEA: Athens, Ga., Oct. 6, Augusta 7, Charleston, S. C., 8, Savannah, Ga., 9, 10, Americus 12, Macon 13, Columbus 14, Mobile, Ala., 15, Meridian, Miss., 16, Jackson 17, New Orleans, La., 18-24.
BILL NYE COMEDY: New York city Sept. 21—indefinite.
BLACK THORN: Newark, N. J., Oct. 5-10, Philadelphia, Pa., 11-17.
BREEZY TIME: Texarkana, Tex., Oct. 6 Hot Springs, Ark., 7, Little Rock 8, Pine Bluff 9, Helena 10, Memphis, Tenn., 12-14, Sheffield, Ala., 15, Decatur 16, Birmingham 17, 18.
BAKER COMEDY: Monett, Mo., 6, 7, Sarcoxie 8-10.
BALDWIN THEATRE: Hamilton, O., Oct. 5-10.
CLARENCE BENNETT: Highstown, N. J., Oct. 5-10, Atlantic City 12-17.
CARROLL JOHNSON: Chicago, Ill., Oct. 4-10, Kankakee 12, Logansport, Ind., 13, Frankfort 14, Marion 15, Huntington 16, Fort Flynn 17.
CHOATE DRAMATIC: Dixon, Ill., Oct. 5-10.
CHICAGO COMEDY (Arnold and Griffith's): Henrietta, Tex., Oct. 5-7, Wichita Falls 8-10, Decatur 12-14, Weatherford 15-17, Cleburne 19, 20, Waxahatchie 21, 22, Dubbin 23, 24, Comanche 26-27.
CLEMENS-EAU CASE: Houston, Tex., Oct. 5, 6, Galveston 7, 8, San Antonio 9-10, San Marcos 12, Austin 13, Waco 14, Fort Worth 15, Dallas 16, 17, Dennison 19, Greenville 20, Tyler 21, Shreveport, La., 22, Hot Springs, Ark., 23, Little Rock 24.
CAMILLE TOWNSEND: Haverstraw, N. Y., Oct. 6, 7, Matteawan 8-10, Hudson 12-14.
CHARITY BALL: Rochester, N. Y., Oct. 5-7, Buffalo 8-10, Toronto, Ont., 12-14, Bay City, Mich., 15, Saginaw 16, Jackson 17.
COLD DAY: Logan, O., Oct. 6, Pomeroy 7, Middleport 8, Ironton 9, Plymouth 10, Jackson 12, Wellston 13, Circleville 14, Wilmington 15, Xenia 16.
COUNTY FAIR: Memphis, Tenn., Oct. 5-7, Jackson, Miss., 8, Vicksburg 9, Meridian 10, New Orleans, La., 11-17.
CULHANE DRAMATIC: Sioux City, Ia., Oct. 5-10.
CRAZY LOU: Providence, R. I., Oct. 5-10.
CORA TANNER: Baltimore, Md., Oct. 5-10.
CHARLOTTE THOMPSON: Texarkana, Tex., Oct. 6, Greenville 7, Hillsboro 8, Fort Worth 9, 10.
CASEY'S TROUBLES: Holyoke, Mass., Oct. 6, Weir 7, Spencer 8, Webster 9, So. Ridge 10, Putnam, Conn., 12.
CHAS. A. GARDNER: Bethleham, Pa., Oct. 6, Wilkesbarre 7, Danville 8, Scranton 9, Binghamton, N. Y., 10, Penn Yan 18, Elmira 19, Williamsport, Pa., 20, Harrisburg 21, Washington, Del. 16, 17, Philadelphia, Pa., 23-24.
CRUISKEEN LAWN: Indianapolis, Ind., Oct. 5-10.
CASTAWAYS (Lindley's): Kenton, Ill., Oct. 6.
CLARA MORRIS: Troy, N. Y., Oct. 6, Jamestown 7, Watertown 8, Syracuse 9, 10, Rome 12, Auburn 13, Buffalo 15-17, New York city 19-24.
CITY DIRECTORY: Titusville, Pa., Oct. 6, Springfield, O., 12, Dayton 13, Toledo 14, Jackson, Mich., 15, Grand Rapids 16, 17.
CITY DIRECTORY: St. Louis, Mo., Oct 4-10.
COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.
COUNTY FAIR: Cincinnati, O., Oct. 5-10.
DOWN ON THE FARM: Philadelphia, Pa., Oct. 5.
DORA WILEY: Fredericton, N. B., Oct 6, 7, Calais, Me., 8, Eastport 9, Calais 10, Dexter 12, Dover, N. H., 13, Pittsfield, Me., 14, Skowhegan 15, Thomaston 16, Rockland 17, Portland 19, 20, Bangor 21, 22, Lewiston 23, 24.
DEAR IRISH BOY: McKeesport, Pa., Oct. 7, Connellsville 9, Uniontown 10, Steubenville, O., 12, Coshocton 13, Cambridge 14, Wheeling, W. Va., 15, Cadiz 16, Urichsville 17.
DANIEL BOONE: Rochester, N. H., Oct. 6, Great Falls 7, Amesbury, Mass., 8, Newburyport 9, Haverhill 10.
DEVIL'S MINE: Cleveland, O., Oct. 5-10, Buffalo, N. Y., 12-17.
DARK SECRET: San Antonio, Tex., Oct. 7, Houston 8.
DANIEL SULLY: New York city Oct. 5-10, Providence, R. I., 12-17.
DOWLING-HUSSON: Philadelphia, Pa., Sept. 28-Oct 10.
DEVIL'S LICTOR: Springfield, Ill., Oct. 6, Streator 7, La Salle 8, Peoria 9, Quincy 10, Detroit, Mich., 11-17.
DR. BILL: Portland, Ore., Oct. 5-9, San Francisco, Cal., 11-25, Fresno 26, 27.
E. S. WILLARD: Washington, D. C., Oct. 5-10.
EDDIE ELLISLER: Wilkesbarre, Pa., Oct. 6, Hazleton 7, Scranton 8, Reading 9, Chester 10, Petersburg, W. Va., 12, Suffolk 13, Wilmington, N. C., 14, Charleston, S. C., 15-17, Savannah, Ga., 18, Augusta 19, Macon 21, Atlanta 22-24.
EDWARD HARRIGAN: New York city Sept. 14—indefinite.
EUNICE GOODRICH: Ottawa, Ill., Oct. 5-10, Keokuk, Ia., 12-17, Burlington 19-25.
E. H. SOTHERN: New York city Aug. 25—indefinite.
EDWIN ARDEN: San Antonio, Tex., Oct. 6.
ELECTRIC SPARK: Huntingdon, Pa., Oct. 6, Bedford 7, Cumberland, Md., 8, Frostburg 9, Piedmont, W. Va., 10, Grafton 12, Fairmount 13, Bellaire, O., 14, Martin's Ferry 15, Wheeling, W. Va., 16, 17, Steubenville, O., 19, Wellsville 20, Alliance 21, Salem 22, Beaver Falls, Pa., 24.
EVANGELINE: Cleveland, O., Oct. 5-10.
EIGHT BELLS: Baltimore, Md., Oct. 5-10.
EVANS AND HOEY: Denver, Col., Oct. 5-12, Kansas City, Mo., 12-17, St. Louis 19-24.
E. R. MACKEY: Ligonier, Ind., Oct. 5-10.
FREDERICK PAULINE: Washington, D. C., Oct. 5-10.
FARO ROMANI: Hoboken, N. J., Oct. 5-7, Albany, N. Y., 8-10.
FIRE PATROL: Brooklyn, E. D., Oct. 5-10, Brooklyn, N. Y., 12-17, Philadelphia, Pa., 19-24.
FREDERICK WARDE: Pittsburg, Pa., Oct. 5-10, Altoona 12, Harrisburg 13, Reading 14, Lancaster 15, Clinton, N. J., 16, 17, Jersey City 19-24.
FAST MAIL (No. 2): Memphis, Tenn., Oct. 6, 7, Cairo, Ill., 8, Murfreesboro, Tenn., 9, Paducah, Ky., 10, Princeton 12, Owensboro 13, Russellville 14, Bowling Green 15, Nashville, Tenn., 16, 17, Florence, Ala., 19, Sheffield 20, Decatur 22, Huntsville 23.
FANNIE RICE: Brooklyn, N. Y., Oct. 5-10, Newark, N. J., 12-17, Baltimore, Md., 19-24.
FAIRIES' WELL: Pittsburg, Pa., Oct. 5-10.
FAT MEN'S CLUB: Watertown, N. Y., Oct. 6, Oswego 7, Utica 8, Amsterdam 9, Westfield, Mass., 10, Boston 12-17.
FANTASMA (Hanlon's): Cincinnati, O., 5-10.
FRANK L. FRAYNE: S. Seymour, Ind., Oct. 6, Franklin 7, Troy, O., 8, Greenville 9, London 10, Dayton 12-14, Columbus 15-17, Wheeling, W. Va., 19-21, Steubenville, O., 22, Bellaire 23, Marietta 24.
FRANCESCA REDDING: Nanticoke Pa., Oct 5-10.
FANNY DAVENPORT: Salt Lake City, Utah, Oct. 5-9, Ogden 10, Seattle, Wash., 12, 13, Tacoma 16, 17, Portland, Ore., 19-24.
FRANK MAYO: Syracuse, N. Y., 5-7, Baldwinsville 8, Oswego 9, Watertown 10, Ogdensburg 12, Malone 13, Utica 14, Herkimer 15, Gloversville 16, Johnstown 17.
GEORGE M. HAYES: Alliance, O., Oct. 5-10, Conneaut 12-17, Kent 19-24.
GEORGE BARRETT: Jersey City, N. J., Oct. 5-10.
GREAT METROPOLIS: Bridgeport, Conn., Oct. 7, 8.
GRISMER-DAVIS: Eugene City, Ore., Oct. 5, 7, Corvallis 8, Albany 9, Salem 10, Portland 12-17.
GRAU BRO.: Cedar Rapids, Ia., Oct 8.
GRAY AND STEPHENS: Altoona, Pa., Oct. 6.
GOWONGO MOHAWK: Philadelphia, Pa., Oct. 5-10, Lancaster 12, Huntingdon 13, Tyrone 14, Altoona 15.
GERMAN LILLIPUTIANS: New York city Sept. 4-Oct. 1.
GRIMES' CELLAR DOOR: Pottsville, Pa., Oct. 6, Williamsport 7, Harrisburg 8, Lebanon 9, Cumberland, Md., 10, Hanover, Pa., 12, York 13, Altoona 14.
GEORGE C. STALEY: Kansas City, Mo., Oct. 5-10, Fort Scott, Kans., 12, Nevada, Mo., 13, Springfield 14, Joplin 15.
HETTIE BERNARD-CHASE: La Salle, Ill., Oct. 6, Sterling 7, Freeport 8, Rockford 9, Elgin 10, Englewood 12, Ottawa 13, Peoria 14, Bloomington 15, Pontiac 16, Kankakee 17, Champaign 19, Danville, Ind., 20, Brazil 21, Crawfordsville 22, Frankfort 23, Marion 24, Anderson 26.
HARRT LACY: Philadelphia, Pa., Sept. 28-Oct. 3, Baltimore, Md., 12-17.

H. C. ARNOLD: Henrietta, Tex., Oct., 6, 7, Wichita Falls 8-10.
HIS NIBS, THE BARON: So. Framingham, Mass., Oct. 6, No. Attleboro 7.
HOLE IN THE GROUND: Jersey City, N. J., Oct. 5-10.
HARDBECK AND TRUESDELL: Sauk Centre, Minn., Oct. 6, 7, Alexandria 8-10, Brainerd 12-17, Crookston, No. Dak., 19-24.
HANDCUFF FADE: Wooster, O., Oct. 6, Alliance 7, Massilon 8, Mt. Vernon 9, Mansfield 10, Louisville, Ky., 12-17, Frankfort 18, Lexington 20, Cynthia 21, Mt. Sterling 22, Portsmouth 24.
HELD BY THE ENEMY: Baltimore, Md., Oct. 5-10.
HOSS AND HOSS: Chicago, Ill., Oct. 5-10, Detroit, Mich., 12-24, Buffalo, N. Y., 25-27, Pittsburg, Pa., 29-24.
HUNTLEY COMEDY: Jackson, Tenn., Oct. 5-10.
HEARTS OF NEW YORK: Cincinnati, O., Oct. 5-10, St. Louis, Mo., 12-17, Louisville, Ky., 19-24.
HENSHAW-TEN BROECK: Taunton, Mass., Oct. 6-8, New Bedford 9, Brockton 10, Boston 12-17.
HANDS ACROSS THE SEA: Waterville, Me., Oct. 6, Augusta 7, Gardiner 8, Lewiston 9, 10.
HELEN BARRY: Portland, Me., Oct 6, 7, Rockland 8, Bangor 9, 10, Portsmouth, N. H., 12, Manchester 13, Concord 14, Nashua 15, Lowell, Mass., 16, 17, Lawrence 19, Haverhill 20, Fitchburg 21, Clinton 22, Chelsea 23, Amesbury 24.
HUNT AND VAN ETTEN: Atlantic, Ia., Oct. 5-10.
HIS LORDSHIP: Tilton, N. H., Oct. 9, Farmington 12, Sanford, Me., 13, Dover, N. H., 14, Portsmouth 16, Rochester 17.
HENRY E. DIXEY: New York city Sept. 8—indefinite.
HENRY CHANFRAU: Bennington, Vt., Oct. 6, Williamstown, Mass., 7, Shelburne Falls 8, Amherst 9, Greenfield 10, Turner's Falls 12, Athol 13, Millbury 14, Mansfield 15, Pawtucket, R. I., 16, Woonsocket 17.
HARDIE AND VON LEER: Newport, Eng., Oct. 5-10.
IRISHMAN'S LOVE: Humbolt, Tenn., Oct 6, Brownsville 7, Memphis 8-10, Grenada, Miss., 12, Durand 13, Jackson 15, New Orleans, La., 18-24.
IRISH LUCK: Salem, N. J., Oct. 6, Vineland 7, Millville 8, Coatesville, Pa., 9, Phoenixville 10, Lebanon 12, Middletown 13, Pottstown 14, Lansford 15, Girardville 16, Chester 17, Philadelphia 19-24.
IDA VAN CORTLAND: Brantford, Ont., Oct. 5-10, St. Catharines 12-17, St. Thomas 19-24.
IRISHMAN'S LUCK: Harlem, N. Y., Oct. 5-10.
IVY LEAF: Hamilton, Ont., Oct. 5-7, London 7, Port Huron, Mich., 8, Bay City 9, East Saginaw 10.
IRISH HONOR: Orillia, Ont., Oct. 6, Lindsay 7, Gananoque 8, Kingston 9, Belleville 10.
IRENE KENT: Danville N. Y., Oct. 6, Bath 7, Penn Yan 8, Seneca Falls 9, Geneva 10, Batavia 12, Ilion 13, Niagara Falls 14, Salamanca 15, Olean 16, Jamestown 17, Warren, Pa., 19, Mercer 20, Butler 21, Washington 22, Wheeling, W. Va., 23, 24.
IRISH VISITORS: Lawrence, Kan., Oct. 5, Topeka 7, 8, Ottawa 9, Paola 10, Kansas City, Mo., 11-17, Lincoln, Neb., 19, Council Bluffs, Ia., 20.
JARBEAU COMEDY: Chicago, Ill., Oct. 5-10, Dubuque, Ia., 12, Davenport 13, Iowa City 14, Cedar Rapids 15, Ottumwa 17, Des Moines 17.
JAMES O'NEILL: Montreal, P. Q., Oct 5-12, Toronto, Ont., 12-14, Hamilton 15, London 16, Lockport, N. Y., 17, Buffalo 19-21.
JOHN D'ORMONT: Harrington, Kan., Oct. 5-10.
J. H. WALLICK: Chicago, Ill., Sept. 27-Oct. 17, Cleveland, O., 19-24.
JAMES REILLY: Rockford, Ill., Oct. 5, Madison, Wis., 7, Kenosha 8, Rosine 9.
JOSIE MILLS: Kingston, Ont., Oct. 5-12.
JANE: New York city Aug. 3—indefinite.
JULIA MARLOWE: Baltimore, Md., Oct. 5-10, Staunton, Va., 12, Petersburg 13, Norfolk 14, 15, Richmond 16, 17, Altoona, Pa., 19, Cumberland, Md., 20, Wheeling, W. Va., 21, 22, Columbus, O., 23, 24.
JUSTIN ADAMS: Norwich, Conn., Oct. 5-10, Wickford, R. I., 12-14, Wakefield 15-18, Taunton, Mass., 19-24.
I. K. EMMET: Denver, Col., Oct. 5-10, St. Louis, Mo., 12-17, Memphis, Tenn., 19-21, Louisville, Ky., 22-24.
JOSHUA SIMPKINS: Coatesville, Pa., Oct. 6, Reading 7.
JIM THE WESTERNER: Goldsboro, N. C., Oct. 6, Wilmington 7, Sumter, S. C., 8, Charleston 9, 10, Columbia 12, Charlotte, N. C., 13, Hickory 14, Asheville 15.
JENNIE HOLMAN: Clarksdale, Miss., 6-8, Rolling Fork 9, 10, Monticello, Ark., 12-17, Helena 19-24.
JOHN DILLON: Hastings, Neb., Oct. 6, 7, Albion 8, 9, Pender 10.
JEFFERSON FLORENCE: Richmond, Va., Oct. 5-10.
KATE CLANTON: Minneapolis, Minn., Oct. 5, 7, St. Paul 8-10.
KATE PUTNAM: Fort Worth, Tex., Oct. 6, Dallas 7, 8, Waco 9, 10, San Antonio 12, 13, Austin 14, Brenham 15, Houston 16, Galveston 17, Shreveport, La., 19, Monroe 20, Meridian, Miss., 22-24, Tuskaloosa, Ala., 26.
KNOTTY AFFAIR: Philadelphia, Pa., Oct 5-10.
KITTIE RHOADES: York, Pa., Oct. 5-10, Hagerstown, Md., 12-17.
KAJANKA: Memphis, Tenn., Oct. 5-10, Little Rock, Ark., 12, 13, Hot Springs 14, 15, Texarkana, Tex., 16, Shreveport, La., 17.
KATE CASTLETON: Spokane Falls, Wash., Oct. 6, Walla Walla 7, Pendleton, Ore., 8, Baker City 9, Boise City, Idaho, 10, Pocatello 12, Logan, Utah, 13, Park City 14, Ogden 16, 17, Salt Lake City 18-20.
KIDNAPPED: Nashua, N. H., Oct. 6, Lowell, Mass., 7, Portsmouth, N. H., 8, Manchester 9, Lynn, Mass., 10.
KATIE EMMETT: Duluth, Minn., Oct. 6, Superior, Wis., 7, Eau Claire 8, La Crosse 9, Madison 10, Milwaukee 11-17, Oshkosh, 19, Winona 20, Appleton 21, Janesville 22, Rockford, Ill., 23, Elgin 24.
KATE PURSSELL: Wilmington, Del., Oct. 6, 7.
KIRK ARMSTRONG: Milwaukee, Wis., Oct. 5-10.
KEEP IT DARK: Vicksburg, Miss., Oct. 6, Greenville 7, Memphis, Tenn., 8-10, Helena, Ark., 12, Pine Bluff 13, Hot Springs 14, Fort Smith 15, Springfield, Mo., 16, Fort Scott, Kans., 17, Kansas City, Mo., 18-24.
KATE MORTIMER: Huntsville, Ala., Oct 5-10, Pulaski 12-17.
KINDERGARTEN: Fredericksburg, Md., Oct. 6, Middletown, Pa., 7, Harrisburg 8, Mahanoy City 9, Danville 10, Berwick 12, Luzerne 13, Lykens 15, Ashland 16, Shamokin 17.
LATEST FAD: Hightstown, N. J., Oct. 6, Long Branch 7, Hoboken 8-10.
LOTTIE WILLIAMS: Poughkeesie, N. Y., Oct. 6, Rondout 7, Catskill 8, Pittsfield, Mass., 9, Hoosick Falls, N. Y., 10, Saratoga 12, Oneonta 13, Oswego 14, Norwich 15, Cortland 16, Corning 17.
LEWIS MORRISON: Kearney, Neb., Oct., 6, Grand Island 7, Lincoln 8, Council Bluffs, Ia., 9, Leavenworth, Kans., 10, St. Joseph, Mo., 12, 13, Atchison, Kans., 14, Kansas City, Mo., 15-17, Little Rock, Ark., 19, Tyler, Tex., 20, Dallas 21, 22, Fort Worth 23, 24, San Antonio 26, Austin 27.
LITTLE GOLDIE: Milwaukee, Wis., Oct. 5-10.
LYCEUM THEATRE (Frohman's): Philadelphia, Pa., Oct. 5-17, Boston, Mass., 19-Nov. 7.
LIMITED MAIL: Springfield, O., Oct. 6, Mansfield 7, Canton 8, Akron 9, Youngstown 10, Jamestown, N. Y., 12, Hornellsville 13, Binghamton 14, Wilkesbarre, Pa., 15, Scranton 16, 17, Allentown 19, Easton 20, Reading 21, Lebanon 22, Harrisburg 23, Trenton, N. J., 24.
LILLIAN KENNEDY: Holyoke, Mass., Oct. 6, Ware 7, Spencer 8, Webster 9, Southbridge 10, Putnam, Conn., 12, Willimantic 13, Ansonia 14, Norwalk 15, Stamford 16, Danbury 17, Waterbury 19, New Britain 20, Bristol 21.
LAST DAYS OF POMPEII: Buena Vista, Va., Oct. 6, Roanoke 7, Salem 8, Staunton 9, Lynchburg 10, Petersburg 12, Danville 13, Winston, N. C., 14, Durham 15, Raleigh 16, 17.
LITTLE NUGGET: Greensburg, Pa., Oct. 6, Latrobe 7, Indiana 8, Johnstown 9, Bellefonte 10, Lockhaven 12, Millerstown 13, Sunbury 14, Lebanon 15, Harrisburg 16.
LITTLE LORD FAUNTLEROY: Paterson, N. J., Oct. 5-10.
LILLIAN LEWIS: Parsons, Kans., Oct. 5, St. Joseph, Mo., 7, Sioux City, Ia., 8-10, Denver, Col., 12-17, Laramie, Wyo., 19, Rollings 20, Rock Springs 21, Evanston 22, Park City, Utah, 23, Ogden 24.
LOST IN NEW YORK: Chicago, Ill., Sept. 27-Oct. 10.
LATER ON: St. Paul, Minn., Oct 5-10.
LITTLE TRIXIE (Robbins'): Litchfield, Ill., Oct. 6, Taylorville 7, Pana 8, Centralia 9, Belleville 10.
LITTLE LORD FAUNTLEROY: Stevens Point, Wis., Oct. 6, Wausau 7, Red Wing, Minn., 8, Hastings 10, St. Paul 12-17, Minneapolis 19-24.
MUGGS' LANDING (No. 1): Urichsville, O., Oct. 6, Newark 7, New Philadelphia 8, Wooster 9, Massillon 10, Marion 12, Mansfield 13, Tiffin 14, Defiance 15.
MILE A MINUTE: Haverhill, Mass., Oct. 5, Amesbury 7, Concord, N. H., 8, 9, Nashua 10, Portland, Me., 12-14, Bangor 15-17.
MIDNIGHT BELL: San Francisco, Cal., Oct. 5-24.
MR. POTTER OF TEXAS: Detroit, Mich., Oct. 5-7, Fort Wayne, Ind., 8, So. Bend 9, Janesville, Wis., 10, Minneapolis, Minn., 11-17, St. Paul 18-24.
MADAME MODJESKA: Troy, N. Y., Oct. 5, 6, Utica 7, Albany 8-10, Haverhill, Mass., 12, Fall River 13, Brockton 14, New Bedford 15, Worcester 17, Philadelphia, Pa., 19-24.
MAE LYON: Aurora, Ind., Oct. 5-10.
MR. WILKINSON'S WIDOWS: Kansas City, Mo., Oct. 5-10, Hannibal 12, Quincy, Ill., 13, Burlington, Ia., 14, Decatur, Ill., 15, Fort Wayne, Ind., 16, Terre Haute 17, Evansville 19, Nashville, Tenn., 20-24.
MONEY MAD: Buffalo, N. Y., Oct. 5-10, Philadelphia, Pa., 12-17, Pittsburg 19-24.
MARIE HUBERT FROHMAN: Chester, Pa., Oct. 7, Wilmington, Del., 7, Paterson, N. J., 8-10, Albany, N. Y., 12-14, Troy 15-17, Cohoes 18, 20, Johnstown 21, Utica 22, 24, Rome 24, Ilion 26, Little Falls 27.
MISS EASTLAKE: Philadelphia Pa., Oct. 5-10.
MATTIE VICKERS: Sigourney, Ia., Oct. 6, Oskaloosa 7, Ottumwa 8, Charlton 9, Red Oak 10, Omaha, Neb., 11, 12, Plattsmouth 13, Council Bluffs, Ia., 14, Sioux City 15-17.
MR. BARNES OF NEW YORK: New York city Oct. 5-10, Montreal, P. Q., 12-17.
MARTIN GOLDEN: Wahoo, Neb., Oct. 6, Nebraska City 7, 8, Plattsmouth 9, 10.
MCKANLASS COMEDY: Caselton, No. Dak., Oct. 6, Tower City 7, Valley City 8, Sanborn 9, Jamestown 10.
MORA-WILLIAMS: Cohoes, N. Y., Oct. 5-10, Fitchburg, Mass., 12-17, Nashua, N. H., 19-24.
MOUNTAIN KING: Chicago, Ill., Sept. 27-Oct. 17.
MAGGIE MILLER: Coshocton, O., Oct. 5-10.
MINNIE SEWARD: East Liverpool, O., Oct. 6, 7, Martin's Ferry 8-10.
MR. WILKINSON'S WIDOWS: Brooklyn, N. Y., Oct. 5-10.
MARIE WAINWRIGHT: New York city Sept. 7—indefinite.
MINNA GALE: Milwaukee, Wis., Oct. 5-10.
MY JACK (Walter Sanford's): New Haven, Conn., 6, Waterbury 7, 8, Bridgeport 9, 10, New York city 12-24.
MAUDE GRANGER: Columbus, O., Oct. 5-7, Lancaster 8, Chillicothe 9, Middletown 10, Bowling Green, Ky., 12, Parker's Grove 13, Jackson, Tenn., 14, Memphis 15-17.
MULDOON'S PICNIC: Up to Date: Workington, Eng., Oct. 5-10, Barrow-on-Furness 12-17, Dumfries 19-24.
MADAME JANAUSCHEK: Scranton, Pa., Oct. 6, 7, Hazleton 8, Allentown 9, Reading 10, Harrisburg 12, Huntingdon 13, Philipsburg 14, Braddock 15, Zanesville, O., 16, Circleville 17, Cincinnati 19-24.
MEN AND WOMEN: Peoria, Ill., Oct. 6, 7, Bloomington 8, Springfield 9, Decatur 10, Lafayette, Ind., 12, Terre Haute 13, Evansville 14, Louisville, Ky., 15-17.
MIDNIGHT ALARM (Pearson's): Providence, R. I., Oct. 5-10, Philadelphia, Pa., 12-17, Brooklyn, N. Y., 19-24.
MYLES FADE: Philadelphia, Pa., Oct. 5-12, Frankford 13, Reading 14, Wilmington, Del., 15-17, Jersey City, N. J., 19-24.
MASTER AND MAN: Rochester, N. Y., Oct. 5-10, Baltimore, Md., 12-17, Washington, D. C., 19-24.
MARGARET MATHER: Boston, Mass., Oct. 5-10, Providence, R. I., 12-17, Hartford, Conn., 19, 20, New Haven 22, Bridgeport 24, 24.
MCGINTY'S TROUBLES: Hillsdale, Mich., Oct. 6, 7, Goshen, Ind., 8, Bluffton 10.
MAUD BALDWIN: Auburn, N. Y., Oct. 5-10.
MILTON NOBLES: Danbury, Conn., Oct. 6-8, Worcester, Mass., 9, 10, Pittsfield 12, Westfield 13, Holyoke 14, Woonsocket, R. I., 15, Newport 16, Plymouth, Mass., 17, Fall River 19, Lynn 21, 22, Salem 22, Portsmouth, N. H., 23, Milford, Mass., 24.
MCKENNA'S FLIRTATIONS: Chicago, Ill., Oct. 4-10, St. Louis, Mo., 26-31.
NAT C. GOODWIN: Seattle, Wash., Oct. 5-9, Tacoma 8-10, Spokane Falls 12, 13, Ogden, Utah, 15, Salt Lake City 16, 17, Aspen, Col., 19, Leadville 20, 21, Pueblo 22, 23, Colorado Springs 24, Denver 26-31.
NIOBE: New York city Aug. 31—indefinite.
NIOBE (No. 2): Portsmouth, N. H., Oct. 6, Portland, Me., 7, Augusta 9, Belfast 10, Biddeford, 12, Haverhill, Mass., 13, Chelsea 14, Medford 15, Waltham 16.
NATURAL GAS: Philadelphia, Pa., Oct. 5-10, Pittsburg 12-17.
N. S. WOOD: Columbus, O., Oct. 5-10.
NATIONAL THEATRE: Greenville, Ind., Oct. 6, 7, Dayton 8-10.
NEW YORK THEATRE (Griffith's): Canton, Ill., Oct. 7, Bushnell 8, 9, Rushville 10, Bendstown 12-14, Taylorville 15, Decatur 16, Taylorville 17.
NEFF COMEDY: Osage City, Kans., Oct. 6, Cottonwood Falls 7-10.
NOSS JOLLITIES: Red Wing, Minn., Oct. 6, Hastings 7, Hudson, Wis., 8, St. Cloud, Minn., 9, Brainerd 10, Fergus Falls 12, Barnesville 13, Crookston 14, Grafton, No. Dak., 15, Winnipeg, Man., 16, 17, Grand Forks, No. Dak., 19, Fargo 20, Jamestown 21, Bismarck 22, Glendive 23, Billings, Mont., 24.
NELLIE MCHENRY: Indianapolis, Ind., Oct. 5-7, Crawfordsville 8, Fort Wayne 9, Lafayette 10, Chicago, Ill., 11-17, Columbus, O., 18-24, Cleveland 26-28.
NEW YORK THEATRE (Hunt's): Scottdale, Pa., Oct. 5-10.
ONE OF THE FINEST: Brockville, Ont., Oct. 6, Gananoque 7, Kingston 8, Belleville 9, Trenton 10, Lindsay 12, Peterboro 13, Brantford 14, St. Thomas 15, Chatham 16, Sarnia 17.
OLD, OLD STORY: Omaha, Neb., Oct. 5-10, Denver, Col., 12-17, Kansas City, Mo., 19-24.
OLIVER D. BYRON: Rochester, Pa., Oct. 6, McKeesport 7, Greensburg 8, Uniontown 9, Altoona 10, Johnstown 12, York 13, Wilmington, Del., 14, Newark, N. J., 15-17, New York city 19-24, Worcester, Mass., 26, 27.
OLD HOMESTEAD: Boston, Mass., Sept. 14—indefinite.
OLE OLSON: Toledo, O., Oct. 5-10, Grand Rapids 12-17.
OUR GERMAN WARD: Milan, Tenn., Oct 6-8, Natchez, Miss., 10, 11, Vicksburg 12, 13, Monroe, La., 15, 17, Shreveport 19, 20, Homer 21-25.
OH, WHAT A NIGHT: Sherbyville, Ind., Oct., 6, Rushville 7, Cornellsville 8, Richmond 9, Xenia, O., 12, Dayton 13, Hamilton 14, Aurora Ind., 15, Madison 16, New Albany 17.
OLD RED PROLAY: Burlington, Ia., Oct. 6, Davenport 7, Marshalltown 8, Des Moines 9, Kansas City, Mo., 12-24.
OLIVER WEES: Belfast, Me., Oct. 6, Bucksport 7, Winterport 8, Brewer 9, Veazie 8, 10, Newport 12, Dexter 13, Clinton 14, No. Vasselboro 15, Fairfield 16, Oakland 17, Winthrop 19, Springvale 20, East Rochester, N. H., 21, Milton 22.
O'DAWD'S NEIGHBORS: Louisville, Ky., Oct. 5-10.
OUR BOYS AND GIRLS: Boston, Mass., Oct 5-10.
ONE OF THE BRAVEST: Detroit, Mich., Oct. 5-10.
OLD HOMESTEAD: Cleveland, O., Oct 5-10, Detroit, Mich., 12-17, Grand Rapids 19, Muskegon 20, Bay City 21, East Saginaw 22, Kalamazoo 23, Englewood, Ill., 24, Milwaukee, Wis., 26.
PECK'S BAD BOY: Washington, D. C., Oct. 5-10.
PATTI ROSA: Kansas City, Mo., Oct. 5-10.
PETE BAKER: Chicago, Ill., Oct. 4-24.
PAY TRAIN: Denison, Tex., Oct. 6, Sherman 7, Honey Grove 8, Gainesville 9, Bonham 10, Shreveport, La., 12, Pine Bluff, Ark., 14, Memphis, Tenn., 15-17, Brownsville 18, Jackson 20, Cairo, Ill., 21, Paducah, Ky., 22, Clarksville, Tenn., 23, Henderson, Ky., 24.
PITOU STOCK: Cincinnati, O., Oct. 5-12, Rochester, N. Y., 12-14, Toronto, Ont., 15-17.
PAIR OF KIDS: Albany, N. Y., Oct. 5-7, Troy 8-10, Hartford, Conn., 12, Bridgeport 13, Springfield, Mass., 14, New Haven, Conn., 15, New Britain 16, Lawrence, Mass., 17.
PULSE OF NEW YORK: New York city Oct. 5-10, Washington, D. C., 12-17.
PARAGON THEATRE: Webster City, Ia., Oct. 5-10.
PAIR OF TRAMPS: Marion, O., Oct. 6, Crestline 7, Newark 8, Circleville 9.
PAUL KAUVAR: Charlottesville, Va., Oct. 8, Danville 9, Roanoke 10, Knoxville, Tenn., 12, Chattanooga 13, Birmingham, Ala., 14, 15, Atlanta, Ga., 16, 17, Macon 19, Columbus 20, Selma, Ala., 21, Montgomery 22, Mobile 23, 24.
PEARL EYTINGE: Buffalo, N. Y., Oct. 5-10, Syracuse 12-14, Burlington, Vt., 15, Montreal, P. Q., 19-24.
PARADISE FLATS: Baltimore, Md., Oct. 5-10.
PRIVATE SECRETARY: New Orleans, La., Oct. 4-10, Houston, Tex., 12, 13, Galveston 14, 15, Austin 16, San Antonio 17, Taylor 21.
PAT ROONEY: Newark, N. J., Oct. 5-10, New York city 12-17.
POWER OF THE PRESS: Brooklyn, E. D., Oct. 5-10, Harlem, N. Y., 12-17, Baltimore, Md., Oct. 19-24.
QUACKS, M. D.: Boston, Mass., Oct. 5-17.
R. D. MACLEAN-MARIE PRESCOTT: Little Rock, Ark., Oct. 6-7, Memphis, Tenn., 8-10, Greenville, Miss., 12, Vicksburg 13, 14, Monroe, La., 15, Shreveport 16, 17, Tyler, Tex., 18, Waco 20, 21, Fort Worth 22, Dallas 23, 24, Temple 26, Taylor 27.
ROSE OSBORNE: Wheeling, W. Va., Oct. 5-10.
ROYAL MIDGETS: Philadelphia, Pa., Sept. 28-Oct. 10, Washington, D. C., 12-17, Baltimore, Md., 19-24.
ROBERT DOWNING: Lansing, Mich., Oct. 6, Battle Creek 7, Kalamazoo 8, Grand Rapids 9, 10, Cleveland, O., 12-17, Chicago, Ill., 19-24.
ROSE COGHLAN: Paterson, N. J., Oct. 5-7, Corning, N. Y., 8, Meadville, Pa., 9, Akron, O., 10, Toledo 12, Bay City, Mich., 13, East Saginaw 14, Detroit 15-17, Ann Arbor 19, Grand Rapids 20, 21, Milwaukee, Wis., 22-24.
RENTFROW'S PATHFINDERS: Coldwater, Mich., Oct. 5-10.
ROLAND REED: New York city Aug. 31-Oct. 10.
RICHARD MANSFIELD: New York city July 27—indefinite.
ROSINA VOKES: Chicago, Ill., Oct. 5-17, Kansas City, Mo., 19-24.
RUNAWAY WIFE: Quincy, Ill., Oct. 6, Moline 7, Osaalosa Ia., 8, Cedar Rapids 10, Marshalltown 12, Waterloo 13, Clinton 14, Des Moines 15, 16, Chillicothe, Mo., 17, Topek 18, Kan., 19, 20, Lawrence 21, Holton 22, Horton 23, Emporia 24.
R. H. BAIRD: Saratoga, N. Y., Oct. 5-10.
ROSABEL MORRISON: Brooklyn, N. Y., Oct. 5-10, Philadelphia, Pa., 12-17, Wilmington, Del., 19, 20, Trenton, N. J., 22, 23, Allentown, Pa., 24, 24.
RICHARD D. LEWIS: Cape Girardeau, Mo., Oct. 5-9, Belleville, Ill., 10, East St. Louis 11.
RHEA: Fall River, Mass., Oct. 6, Newport, R. I., 7, Providence 8-10, Norwich, Conn., 12, Lowell, Mass., 13, Manchester, N. H., 14, Worcester, Mass., 15, Pittsfield 16, Springfield 17.
SPOONER PAYTON: Hiawatha, Kans., Oct. 5-10, David City, Neb., 12-17.
SKIPPED BY THE LIGHT OF THE MOON: Monmouth, Ill., Oct. 5, Galesburg 7, Quincy 8, Hannibal, Mo., 9, Sedalia 10.
SOUDAN: New York city Sept. 4—indefinite.

C. G. GUNTHER'S SONS

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N. Y., 5 Warsaw 6 Batavia 7 Rochester 12-17, Syracuse 19-24.

W. J. SCANLAN: New York city Sept. 28 Oct. 10.

WORK AND WORKS: Newark, N. J., Oct. 5-10, Jersey City 12-17, Paterson 19-24, Hoboken 26-28.

VON YONSON: Minneapolis, Minn., Oct. 5-10, St Cloud 12, Grand Forks, No. Dak., 13, Fargo 14, Helena, Mont., 16-17, Butte 19-21, Missoula 22, Spokane Falls, Wash., 23-24.

WORLD BY A CLOCK: Allentown, Pa., Oct. 8, Bethlehem 9, Easton 10, Mt. Carmel, 12, Ashland 13, Girardville 14, Bloomsburgh 15, Plymouth 16, Pittston 17.

OPERA AND CONCERT.

ANDREWS OPERA: Keokuk, Ia., Oct. 7.

ANNADALE-HAMILTON OPERA: Montreal, P. Q., Oct. 1-7, Toronto, Ont., 8-22.

AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8—indefinite.

BOSTONIANS: New York city Sept. 28—indefinite.

BAKER OPERA (A): Elmira, N. Y., Oct. 5-10, New Haven, Conn., 12-17, Pittsfield, Mass., 19-24.

CALIFORNIA OPERA: Yazoo City, Miss., Oct. 6, Greenville 7, Vicksburg 8, Natchez 9, 10, New Orleans, La., 11-17.

CASTLES IN THE AIR: New Orleans, La., Oct. 4-10.

CARLETON OPERA: Titusville, Pa., Oct. 6, Warren 7, Fredonia 8, Bradford 9, Canton, O., 10, Columbus 12, Springfield 13, Richmond, Ind., 14, Indianapolis 15-17.

CORINNE OPERA BURLESQUE: Philadelphia, Pa., Oct. 5-10.

DUFF OPERA: Chicago, Ill., Sept. 28-Oct. 7.

DE WOLF HOPPER OPERA: Brooklyn, E. D., Oct. 4-10.

DESHON OPERA: Fargo, No. Dak., Oct. 5-10.

ELDON: Des Moines, Ia., Oct. 6, 7.

FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.

GARROW OPERA: Omaha, Neb., Aug. 31-Oct. 10.

GILMORE'S BAND: St. Louis, Mo., Oct. 5-10.

HESS OPERA: Chicago, Ill., Aug. 28—indefinite.

IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.

LITTLE TYCOON OPERA: Pittsburg, Pa., Oct. 5-10, Brooklyn, N. Y., 12-17, Baltimore, Md., 19-24, Richmond, Va., 26-29.

MILTON ABORN OPERA: Hartford, Conn., Oct. 5-10, Lowell, Mass., 12-17.

MINNIE HAUK GRAND OPERA: Chicago, Ill., Sept. 28-Oct. 10, Cincinnati, O., 12-17, St. Louis, Mo., 19-24, Pittsburg, Pa., 28-31.

MARIE GREENWOOD OPERA: Owensboro, Ky., Oct. 5-10, Henderson 12, Hopkinsonville 13, Cairo, Ill., 14, Paducah, Ky., 15, 16, Brownsville, Tenn., 17, Memphis 19-21.

OVIDE MUSIN CONCERT: Brooklyn, N. Y., Oct. 19, Rahway, N. J., 20, Brooklyn, N. Y., 21, Plainfield, N. J., 22, Springfield, Mass., 23, Fitchburg 24.

POLLARD'S CONCERT: Orono, Me., Oct. 6, Montague 7, Winn 8, Danforth 9, Houlton 10, Fort Fairfield 12, Caribou 13, Presque Isle 14.

PEARL OF PEKIN: Detroit, Mich., Oct. 5-10, Hamilton, Ont., 12, 13, London 14, Chatham 15, St. Catharines 16, Brantford 17.

PAULINE HALL OPERA: Nashville, Tenn., Oct. 8-18.

REEVES' OPERA BOUFFE: Paris, Ill., Oct. 6, Greencastle, Ind., 7, Madison 8, Louisville, Ky., 9, 10, Frankfort 12, Mt. Sterling 13, Paris 14, Owensboro 15, Henderson 17, Clarksville, Tenn., 19, Bowling Green, Ky., 21, Lebanon, Tenn., 23, Murfreesboro 24.

SINDAD: San Francisco, Cal., Sept. 28 Oct. 24.

SHIP AHOY: Rockville, Conn., Oct. 7, Willimantic 8, New London 9, 10, Boston, Mass., 12-17.

TAR AND TARTAR: Philadelphia, Pa., Sept. 28-Oct. 10.

WILBUR OPERA: Springfield, O., Oct. 5-10, Cincinnati 12-17.

VARIETY AND BURLESQUE.

AMERICAN LILIPUTIANS: Chicago, Ill., Oct. 4-?.

BOSTON NOVELTY: St. Louis, Mo., Oct. 4-10.

CREOLES (Bert's): Chicago, Ill., Oct. 5-10, Milwaukee, Wis., 11-17.

CREOLE BURLESQUE: Chicago, Ill., Oct. 5-10, Milwaukee, Wis., 11-17.

CARMENCITA: Omaha, Neb., Oct. 5-7, Council Bluffs, Ia., 8, Sioux City 9, Mankato, Minn., 10, St. Paul 12-17.

CITY CLUB: Troy, N. Y., Oct. 5-10.

EMILY ZOLA: Chicago, Ill., Oct. 5-24.

FRENCH BURLESQUE: Louisville, Ky., Oct. 5-10.

FAY FOSTER BURLESQUE: Connellsville, Pa., Oct. 6, Uniontown 7, Beaver Falls 8, Canton, O., 9, Wooster 10, Chicago, Ill., 12-17, Detroit, Mich., 19-24.

GUS HILL: Baltimore, Md., Oct. 5-10, Pittsburg, Pa., 12-17, Cincinnati, O., 19-24.

GILLETTE'S WORLD OF WONDERS: Cleveland, O., Oct. 5-10.

HOWARD ATHENÆUM: Woonsocket, R. I., Oct. 6, New Bedford, Mass., 7, Brockton 8, Salem 9, Lowell 10, Philadelphia, Pa., 12-17, Pittsburg 19-24.

HENRY BURLESQUE: Urbana, O., Oct. 6, Dayton 7, Indianapolis, Ind., 8, 9, Terre Haute 10, Chicago, Ill., 12-24.

HARRY KERNELL: Pittsburg, Pa., Oct. 5-10.

LESTER AND WILLIAMS: Detroit, Mich., Oct. 5-10.

LILLY CLAY GAIETY: New York city Oct. 5-10, Troy 12-14, Albany 15-17, Montreal, P. Q., 19-24.

LONDON GAIETY GIRLS: Sioux Falls, So. Dak., Oct. 7, Sioux City, Ia., 8, 11, Fremont, Neb., 12.

MAY RUSSELL BURLESQUE: Albany, N. Y., Oct. 5-10, Troy 12-17, Philadelphia, Pa., 19-24.

MAY HOWARD BURLESQUE: Newark, N. J., Oct. 5-10.

NELSON'S WORLD: New York city Oct. 5-10.

NIGHT OWLS: New York city, Oct. 5-17.

PARISIAN FOLLY: Norfolk, Va., Oct. 5-7, Lynchburg 8-10, Cincinnati, O., 11-17.

REILLY AND WOOD'S SPECIALTY: New York city Oct. 5-10, Brooklyn, 12-17.

RENTZ SANTLEY BURLESQUE: Boston, Mass., Oct. 5-10, Bangor, Me., 12, 13, Lewiston 14, Portland 15, 16, New York city 19-31.

ROSE HILL FOLLY: Cincinnati, O., Oct. 3-10.

S. R. O. VAUDEVILLE: Philadelphia, Pa., Oct. 5-10.

TURNER'S ENGLISH GIRLS: Buffalo, N. Y., Oct. 5-10.

TONY PASTOR'S SPECIALTY: Philadelphia, Pa., Oct. 5-10, Washington, D. C., 12-17, Baltimore, Md., 19-24.

VICTOR VAUDEVILLE: Minneapolis, Minn., Oct. 5-10, Chicago, Ill., 26-Nov. 7.

VAIDIS SISTERS: Philadelphia, Pa., Oct. 12-17.

WHALLEN AND MARTELL: Chicago, Ill., Oct. 5-10, Indianapolis, Ind., 12-17, Louisville, Ky., 19-24.

MINSTRELS.

AL. G. FIELD: Warren, O., Oct. 6, Akron 7, Erie, Pa., 8, Meadville 10, Franklin 12, Oil City 13, Warren 14, Titusville 15, Jamestown, N. Y., 16, Bradford, Pa., 17.

ARLINGTON: Girardville, Pa., Oct. 6, Tamaqua 7, Lansford 8, Lehighton 9, White Haven 10, Plymouth 12, Pittston 13.

BEACH AND BOWER: Flatonia, Tex., Oct. 6, Suling 7, Columbia 8, La Grange 9, Austin 10.

BURT SHEPARD: Chillicothe, O., Oct. 7, Newark 8, Galion 10, Wooster 11, Canton 12, Akron 13, Ravenna 16, Alliance 17.

CLEVELAND'S EIFFEL TOWER: Atlanta, Ga., Oct. 5, Anniston, Ala., 7, Birmingham 7, Meridian, Miss., 8, Vicksburg 10, New Orleans, La., 12-17.

CLEVELAND'S GREATEST EFFORT: Salt Lake City, Utah, 7, 8, Ogden 10.

CARSONOSS: Philadelphia, Pa., Sept. 7—indefinite.

EMERSON: St. Paul, Minn., Oct. 4-7, Minneapolis 8-10, Stillwater 12, Eau Claire, Wis., 13, Mankato, Minn., 14, Lincoln, Neb., 15, Topeka, Kans., 16.

GEORGE WILSON: Selma, Ala., Oct. 6, Montgomery 7, Pensacola, Fla., 8, Mobile, Ala., 9, New Orleans, La., 10-17.

GORMAN BROTHERS: Fort Wayne, Ind., Oct. 6, Lima, O., 7, Detroit, Mich., 8-17.

GORTON: Claremont, N. H., Oct. 6, Brattleboro, Vt., 7, Bellows Falls 8, Brandon 9, Ticonderoga, N. Y., 10.

GUS HECKER & HATCHER: New York city Oct. 5-17.

GOODYEAR, ELLIS AND SCHILLING: Philipsburg, Mont., Oct. 6, Missoula 7, Spokane Falls, Wash., 8, Colfax 9, Walla Walla 10.

HI HENRY: Oneida, N. Y., Oct. 6, Frankfort 7, Ilion 8, Fort Plain 9, Waterford 10, Willimantic, Conn., 12, Adams, Mass., 13.

LEW DOCKSTADER: Binghamton, N. Y., Oct. 6, Stamford, Conn., 7, Sing Sing, N. Y., 8, Poughkeepsie 9, Kingston 10, Elizabeth, N. J., 12, Orange 13, Trenton 14, Wilmington, Del., 15, Lancaster, Pa., 16, Reading 17.

PRIMROSE AND WEST: Pittsburg, Pa., Oct. 5-10.

VREELAND: St. Mary's, O., Oct. 6.

WILSON AND GRAHAM: San Francisco, Cal., Oct. 5-10.

CIRCUSES.

ADAM FOREPAUGH: Santa Fe, N. Mex., Oct. 6, Albuquerque 7, Socorro 8, Deming 9, El Paso, Tex., 10, Abilene 12, Fort Worth 13.

BARNUM AND BAILEY: Parkersburg, W. Va., Oct. 6, Grafton 7, Cumberland, Md., 8, Martinsburg, W. Va., 9, Wilmington, Del., 10.

COOPER AND CARROLL: McNairy, Tenn., Oct. 6, Bethel Springs 7, Falcon 8.

DE FENBACH: Cairo, Ill., Oct. 5-10.

GARDNER AND BELMONT: Vienna, Ont., Oct. 6, Langton 7, Houton 8.

JOHN ROBINSON: Petersburg, Va., Oct. 6, Weldon 7, Suffolk 8, Portsmouth 9, Norfolk 10.

KING AND MAIN: Atlanta, Ga., Oct. 6.

PROF. WILLIAMS' Sioux City, Ia., Oct. 1-10.

RENTZ AND CO.: Middleborough, Ky., Oct. 6, Barboursville 7, Coal Creek, Tenn., 9, Oliver Springs 10.

SELLS BROTHERS: Visalia, Cal., Oct. 6, Fresno 7, Modesto 8, Lone 9, Stockton 10.

WALTER L. MAIN: Hackettstown, N. J., Oct. 6, Stroudsburg, Pa., 7, Washington 8, Phillipsburg 9, Frenchtown 10, Camden, N. J., 12.

WINTERMUTE BROS.: Johnson's Creek, Wis., Oct. 6, Hebron 7.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Shamokin, Pa., Oct. 5-7, Lancaster 8-10, Paterson, N. J., 12, 13, Matteawan, N. Y., 14, 15, Waterbury, Conn., 17, 17, Providence, R. I., 19-24.

BUCKEY MUSEUM: Neosho, Kans., Oct. 6-9.

HOWARTH HIBERNICA: Morristown, N. J., Oct. 6.

MILLIE CHRISTINE: York, Pa., Oct. 6-8.

MRS. GEN. TOM THUMB: Ironton, O., Oct. 6, Portsmouth 7, Maysville, Ky., 8, Georgetown 9, Lexington 10, Versailles 12, Harrodsburg 13.

NEWTON MUSEUM: York, Pa., Oct. 5-10.

PAWNEE BILL: Woodstock, Vt., Oct. 8-12.

PROF. HERRMANN: Columbus, O., Oct. 6, Lexington, Ky., 7, Knoxville, Tenn., 8, Chattanooga 9, Birmingham, Ala., 10, Atlanta, Ga., 12, 13.

W. W. DAYTON: Milford, Mass., Oct. 6, Pepperell 7, 8.

WESTLAKE'S N. O. MUSEUM: Danbury, Conn., Oct. 5-10.

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ST. PAUL, Minn., Sept. 29, 1891.

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In the New Play.

PEACEFUL VALLEY

By Edward E. Kidder.

Excerpts from a column article in the *Morning Examiner*: Peaceful Valley is the brightest, cleverest, cleanest, wittiest, most charming play that has been offered to the public for several years and a great deal more. . . . Kidder has found for Sol Smith Russell, or the latter has found for Kidder, a new character. His name is Hosea Howe; he works a farm in the mountains of New Hampshire, and in order to find the means to go through college waits on table during the season at a Summer resort a few feet above his mother's home. Between Hugo, Shakespeare, Virgil, Tacitus, Hume, Carlyle, Bacon and Sophocles Knows his natural history as well as his classics, digs potatoes, wears a white apron, behaves like a gentleman always, and wins the respect of everyone who meets him. The character is new, but we have all got an idea of having dreamed of something like it. But Bill Nye on a farm, Eugene Field behind a white apron, or Bob Burdette in the middle of Broadway with a carpet sack in his hand and alfalfa seed in his hair, and you would have something like Russell as Hosea Howe. . . . If you like pathos go and see Peaceful Valley. Rare as the article is there is plenty of it in this charming play. When Sol Smith Russell told how Hosea sought his sister in a New York dive and told her story to the awful creatures there, and how, when he had finished, the women were all on their knees and the men had slunk out, there were many tearful eyes in the Baldwin Theatre last night, and their owners were not all women and not all saints. . . . T. T. Williams.

San Francisco Chronicle: Sol Smith Russell began last night an engagement at the Baldwin Theatre in his new play, Peaceful Valley. Mr. Kidder fitted him very well in the previous piece with a character he has succeeded even better in this last play, and given him a part which is not quite as much of a strain on dramatic license as South Vale. The play was well acted generally last night, the company made an agreeable impression, and Sol Smith Russell himself held his audience without an effort at all through. Peaceful Valley is not a study of country life in any elaborate sense, for the only country people seen are Hosea Howe, his mother and the hotel landlord. Mr. Kidder has conceded to the taste for display, and dress-suits and fashionable gowns are in vogue at the Appup Hotel, where Hosea is the waiter. But they are all figures, more or less, to all of Mr. Russell to represent the gawky, awkward, country young man. He can do so homely, with a streak of pathos that, while it does not reserve quite as many tears as it deserves, principally because Russell's droll individuality and peculiarities are constantly a humorous element, is still effective as a foil to the comedy. Russell has many witty and unmistakable funny lines. The piece in that res, on is far ahead of A Poor Relation. It is no exaggeration to say that every line he spoke got a laugh, and most of them a hearty burst of laughter. In Hosea Howe he uses his eccentricities in a purely legitimate way. . . . Mr. Russell was called before the curtain approvingly after the first act and made a pleasant speech.

Morning Call: . . . That the author's trust is well placed in the comedian was proved by the manner in which the play was received by a crowded audience at the Baldwin last evening. The Peaceful Valley Company is acceptable. . . . Those not seeing it with miss Sol Smith Russ. Ll in one of his most congenial characters.

Evening Post: Sol Smith Russell has reason to be highly gratified with the enthusiastic welcome accorded him at the Baldwin Theatre last evening. After the first act there was a most flattering demonstration, and the applause was so hearty, so prolonged and so sincere that Mr. Russell came before the curtain and made a speech. What he said was very droll, very witty and very appropriate. Peaceful Valley is a pleasing comedy, founded upon quaint New England life. . . . Russell's droll acting is irresistibly funny, and even his pathos has touches of humor in it that compels laughter in the midst of tears.

Daily Report: New mown hay and sweet briar perfumed the Baldwin last night. A whiff of lane, sweet peas, stock and roses came from behind the curtain, and the spicy odor of mint, thyme, and lavender was in the air. A soft breeze, spicy and piney, wafted from Ayr Top Mountain as the curtain rose on Sol Smith Russell's Peaceful Valley. The title of Mr. Kidder's rustic idyl is indicative of his play. It is peaceful and gentle, and simple, but never dull. It is natural. . . . Mr. Russell was called to the front and made the most dignified and graceful acknowledgment since the late Lawrence Barrett stepped before the Baldwin curtain to respond to Edwin Booth. The Peaceful Valley Company is acceptable. . . . Those not seeing it with miss Sol Smith Russ. Ll in one of his most congenial characters.

Bulletin: Baldwin Theatre.—It is something of a pleasure to witness just such a performance as was given at this house last evening. It is like the air on top of a mountain—fresh and peaceful. After such a deluge of farce-comedy, bad plays and bad acting as a good natured public have had to put up with for some time, Peaceful Valley is a kind of oasis in the desert, where after long traveling, one comes to a green and well watered spot and refreshes himself under the most agreeable circumstances. Peaceful Valley is not the greatest play ever written, and it is not claimed to be. It was composed for Sol Smith Russell and it fits him like a glove. It gives him an opportunity to display his versatility as a comedian, with here and there some pathos, nicely blended and charmingly portrayed. Russell although the play did clever and artistic work. His humor duly expressed, his pathos sincerely expressed and his actions naturally given were each points in the delineation of the character of Hosea Howe which made the entertainment so acceptable. The story of the play is simple, yet strong enough to bring out all the ability of the comedian. Kidder, the author of Peaceful Valley, has written a fair play. He, no doubt, built it for Sol Smith Russell, and, that being the case, he wrote it accordingly and for the comedian's capabilities. To those who like a picture of home life in New England with a representative of the awkwardness of some of the "Green Mountain Boys" yet their truthfulness and sincerity, coupled with a sturdy friendship and undying affection for home, Peaceful Valley is recommended as such a play and with the further interest of seeing a comedian in the person of Sol Smith Russell interpret his role naturally and artistically.

"At least 500 people were turned away last evening unable to obtain seats, and all is sold for to-night."—*Oregonian, Portland.* "The gross receipts for the four performances of Peaceful Valley at the Grand amounted to $6,800."—*Tribune, Minneapolis.* "Sol Smith Russell broke the record on receipts at the Metropolitan, turning people away at each performance."—*Pioneer Press, St. Paul.* "The largest receipts since Bernhardt."—*Herald, Duluth.* "Every seat in the Opera House is sold for the Sol Smith Russell engagement."—*P. I., Seattle.*

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